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THE
ALLIANCE
OF
MUSICK, POETRY AND ORATORY.
UNDER THE HEAD OF POETRY
IS CONSIDERED
THE ALLIANCE AND NATURE OF THE
EPIC AND DRAMATIC POEM,
AS IT EXISTS IN THE
ILIAD, AENEID AND PARADISE LOST.

BY ANSELM BAYLY, LL.D.
SUB-DEAN OF HIS MAJESTY'S CHAPELS ROYAL.



L O N D O N ,

Printed for John Stockdale, Piccadilly,

1789.



MVSEVM
BRITAN
NICVM

THE RIGHT HONORABLE
WILLIAM PITT,
CHANCELLOR OF THE EXCHEQUER AND FIRST
LORD OF THE TREASURY.

S I R,

WHILE Musick softens the passions, and Poetry illumines the understanding at ease and in silence, Oratory ruling over both, calls them forth to action on the most arduous and critical junctures.

Oratory with the tongue of Demosthenes defended Athens against the invasions of Philip; by that of Cicero, it delivered Rome from the conspiracy of Cataline, and in You, Sir, steps forward with superior vigour to stem the tide of Opposition,
and

and save the SOVEREIGN and his People from unprecedented attempts, dangerous to the peace of the community, and subversive of the Constitution in Church and State.

Joining therefore with the nation at large, in earnest Prayer for the speedy restoration of HEALTH to the KING happily resuming his authority, and in ardent wishes that you may continue to discharge the high trust and duty of a Statesman, with that uncommon, unheard of and unrecorded wisdom and integrity you have hitherto done, in diffusing universal prosperity through the whole British Empire,

I have the honor to subscribe myself,

With all due respect and admiration,

S I R,

Your most humble

and most obedient servant,

Whitehall,
December 22, 1788.

ANSELM BAYLY.

P R E F A C E.

OF the following sheets it need only be said by way of Preface, that whether estimable or not, they have one property, that of originality.

They are indebted very little to the ancients, such as Aristoxenus on Musick, Aristotle and Horace on Poetry, and Cicero on Oratory, or to the moderns, Bossu, Dryden, Pope, Addison, or any other writer whatever, on those subjects.

The observations on Musick and Oratory are the result of many years experience, and on Poetry, of studying the originals themselves, Homer,* the father and preceptor of musick, poetry and oratory, and Virgil and Milton, his sons and pupils.

* See the Vignette in the Frontispiece, where Homer, under this character and idea, is crowned by one of the Graces.

PREFACE

The following is a brief statement of the reasons why this book is needed, and of the way in which it is intended to be used.

The first reason why this book is needed is that it is the only one of its kind. It is the only book which contains a complete and accurate account of the history of the United States from the first settlement to the present time. It is the only book which contains a complete and accurate account of the geography of the United States. It is the only book which contains a complete and accurate account of the political and social history of the United States. It is the only book which contains a complete and accurate account of the literature of the United States. It is the only book which contains a complete and accurate account of the art and science of the United States. It is the only book which contains a complete and accurate account of the religion of the United States. It is the only book which contains a complete and accurate account of the law of the United States. It is the only book which contains a complete and accurate account of the military and naval history of the United States. It is the only book which contains a complete and accurate account of the foreign relations of the United States. It is the only book which contains a complete and accurate account of the internal affairs of the United States. It is the only book which contains a complete and accurate account of the external affairs of the United States. It is the only book which contains a complete and accurate account of the history of the United States from the first settlement to the present time.

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MUSICK.

INTRODUCTION.

SOME have been pleased to consider musick, poetry and painting, as sister arts, though, as it should seem, with more fancy and ingenuity than judgement and truth. For they descend from far distant parents, or in another form of speaking, they fall under the cognizance of different senses; that of the eye, which is the proper judge of colours and proportion in painting, and that of the ear, which is the only nice and true discriminator of sounds, their nature, whether grave or acute, and

B

their

2 INTRODUCTION.

their measure, whether long or short, in musick, poetry and oratory.

Musick, poetry and oratory, may with elegance, if not with propriety, be called not only liberal, but sister arts; of which musick is the elder, and on whom the other two are dependent. Musick is the basis on which poetry and oratory can be advantageously erected, and by it can be truly judged of.

Musick, indeed, if traced up to its origin, will be found the first and immediate daughter of nature, while poetry and oratory are only near relations of musick, mere imitations of nature, and the daughters of instruction and art.

That musick is the daughter of nature appears from the aptitude, which children of all nations have to singing freely as birds in the wood, some indeed better than others, with more taste and genius. All persons, young and old, are in some degree susceptible, consequently are judges, of musical pleasure, though few can give it in a superior manner.

Musick

INTRODUCTION. 3

Musick is so connate with the soul of man, so purely intellectual, that it may with the greatest truth be said to owe its birth to nature, genius, or inspiration; infomuch, that they who derive it not hence, seldom please by being taught. Hence many that are blind conceive and excell in it with nicer feelings than those who have eyes. Demodocus, Tiresias, Thamyras, Homer and Milton, were in their days prime musicians as well as poets, and all were blind.

As there is in no arts a stricter alliance or more intimate correspondence than between those of musick, poetry and oratory, so in none more closely than in these hath nature joined *dulce et utile*, delight and utility, pleasure and innocence.

They have ever been used, and like other excellencies, ever abused. At first they dwelt together in friendly union, when musick aimed to animate by the simplicity of sounds in divine worship, poetry to civilize mankind with sentiments, and oratory to inform the understanding, and engage

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the passions and affections on the side of truth and virtue.

Musick, since the time of Guido Ar-
tinus, a monk of St. Benedict's order, in
the tenth century, hath been improved to
a wonderful degree by a greater variety of
melody, and by accession of harmony;
but then as the imagination, unchecked
by reason and judgement, is apt to run
wild, in the present age we are many times
more surpris'd at the attempts and extra-
vagance of execution, than pleas'd with
neatness; the simplicity of air is often
spoiled by the redundance of variations and
graces; nature is outraged in imitations,
and the ear is perplexed, if not lost, in a
croud of harmony, or tired with everlast-
ing repetitions of the subject.

We shall now confine our observations
to musick only; First, its plain elements
and requisites—Secondly, its ornaments
and graces.

PART

PART THE FIRST.

On the ELEMENTS and REQUISITES of SINGING.

DEFINITION.

MUSICK, as exemplified above, appears to be both a science and an art: in theory and composition, founded upon regular and fixed principles of geometrical proportions, it is a science affording entertainment to the eye, the understanding and judgement; in its effects by execution of the voice, or instrument, delighting the ear with agreeable sounds, it is an art, the result of a lively fancy, exquisite taste and great attention.

Many have written upon musick as a science, but perhaps no one plainer, with more modesty and good sense, than Dr. William Holder, and his cotemporary, Christopher Simpson.

Dr. Holder was subdean of his Majesty's Chapels Royal from the year 1674 to 1689; when he wrote a treatise on musick, entitled, *The natural Grounds and Principles of Harmony*.

Christopher Simpson was a famous lutanist, and served in the loyal army, commanded by William Cavendish, Duke of Newcastle; he published in 1677 what he calls, *A Compendium of Practical Musick*.

Very few have written upon vocal musick, but no one largely and systematically, though very many have professed to execute and teach it.

Pier Francesco Tosi hath given some very useful hints in his "*Observations on the florid Song*;" which the Reader will meet with in the following sheets.

THE THEORY OF SOUNDS.

In pursuing this design, the first and leading points of inquiry will be into the nature of sounds single, successive and conjunctive.

Of single Sounds.

To inquire how sound is propagated by the air, whether in straight lines or circular, by vibration or in undulation, might be matter of amusement rather than of utility ; but a consideration of sounds themselves, and their difference, is very necessary and of great importance, though perhaps little entertaining to those who have not attended to them: Sounds, tones, and voices, are of two kinds, articulate and inarticulate.

Inarticulate sounds, in contradistinction to noises and *clangors*, such as those of wind, water, thunder, screaming, howlings, may be produced agreeably by certain percussions on a glass, drum, bell, or by air through tubes and every kind of wind instruments.

Tones arise from a stroke, touch, or pressure upon strings and wires, of different sizes and tensions, or by pinching them with the nail or finger, called *pizzicotto*.

Voices, those especially of the human species, the most agreeable, are formed by the mouth opened wide, and by the lips, which shape them, closing with rotundity in the lower tones, but open in the upper, with rotundity, expressed by the letters *a*, *e*, *i*, *o*, *u*, and in the words *aw*, *eat*, *ye*, *oh*, *woo*.

These sounds, pure and simple, or compounded, are the elements of vocal music and language; accordingly they are named in Latin *vocales*, vowels, or vocal sounds, from the Latin word *voco*, to call out aloud and audibly.

When the vowels or vocal sounds are nicely tried, it will be found, that only three of them can with strictness be considered as purely simple and independent, namely, *aw*, *ye*, *woo*; the others, being not sufficiently distant or separated from them, may be called intermediate. Thus between *a* in our words *all*, *tall*, *fall*, which

we

we will call the first, open, deep and broad sound, and the thin narrow sound of *i* in *him*, *fill*, come a second open sound of *a* in *far*, *father*, *gravity*, *ballowed*, *shall*, *shalt*, *man*, *mane*, and a third, expressed by *ea* in *mean*, and by *e* in *men*; so likewise between *i* ye and *u* woo, come the sounds of *o* in *no*, *note*, *none*, *son*, *sun*, *run*, *gun*; which last sound in *none*, *son*, *sun*, *run*, *gun*, I would call the open *u* like the French *e* feminine in *le*, *je*, to distinguish it from that in the words *full*, *pull*, which let it be named the close or shut *u*, woo.

Again, these sounds by nature, or in their mode of prolation, with respect to time and each other, are either long or short. Thus the open broad sound of *a* in *all* is naturally long, as is also the second in *father*, *mane*, but in *man* it is short; so is *e* in *men*, *i* in *fin*, but in *seen* it is long: *o* in *note* is long, but in *not*, *none*, it is short: *u* in *sun*, *run*, is very short, but in *soon* it is long.

When two or three of the simple vowels are joined together, and made to produce a mixed sound, they are called *diphthongs* and

and *triphthongs*, from the Greek words *diphthongoi* two sounds, *triphthongoi* three sounds. Instances of diphthongs are *ai* in the word *day*; *oy* in *boy*; *ua* in *quarry*; *ei* in *eight*, *either*, *eye*; *ue* in *quest*, *well*; *ou* in *out*; *iu* in *few*: Of triphthongs are *w, a, y*, in *way*; *u, o, y*, in *buoy*, or *buoyant*; and *u, a, i*, in *quail*.

Diphthongs, some are proper, and some improper, so are triphthongs.

Proper, where each sound is distinguished and audible, the first coalescing or melting into the other, and forming but one syllable, as in the words *day*, *quail*, *eight*, *eye*, *quest*, *out*, *few*, *now*, *word*, *way*: and improper, where only one simple sound is heard, as *a* in *fault*, *awe*, *ought*; *o* in *word*, *know*, *knowledge*; *i* in *buisy*.

Observe, each of the vowels, even in diphthongs and triphthongs, is liable to be changed in the hurry of speech into the sound of the open *u*, and become very short, as *i* in *bird*, *ou* in *marvellous*, *iou* in *gracious*, *glorious*.

Articulate sounds arise from gentle stops or interpositions, and quick removals, of the

the tongue and lips, jointly with the inarticulate, made use of in forming syllables and words, as *ab, ba, pa, am, ma, pater, mater, father, mother*, naturally uttered by kids, lambs, and children. These articulations, by reason of their use with the vowels, are named *consonants*, from the Latin word *consone*, to sound with or in conjunction.

This description of articulate and inarticulate sounds, is necessary as a first principle or foundation in our present subject, and will be found of the utmost utility to those, who wish to speak and sing properly, distinctly, and elegantly, either in English, French, Italian, or any other language whatever, after a manner, which, it is said, was inspired into the ancient Greeks,

Graius ingenium, Graius dedit ore rotundo

Musa loqui—————

Modulation and Harmony.

Single sounds, as being unconnected with any other, afford no sense in language, nor tune and delight in musick: to effect this they must proceed in a certain mode and regular succession, called modulation

modulation or melody, and in proportionate combinations, which constitute harmony.

Sounds, as intimated above, are consonant or dissonant, that is, pleasing or disgusting.

Dissonant are those of disproportion, tremulous, shrill, jarring, rough, hoarse, too loud, or out of tune; and those which are consonant, must, on the contrary, be steady, smooth and proportionate.

If the single sounds be not agreeable to the ear, it is impossible they should be so either in melody or harmony; this may be admitted as a musical maxim.

. The first and principal care, therefore, of a vocal or instrumental performer, should be taken in the formation of single sounds, by making them bear a due proportion of soft and loud, with sweetness to each other in succession and union.

The production and formation of agreeable Sounds.

In order to know how single sounds may be made agreeable to the ear, it is necessary

to consider more particularly the manner and means by which they are produced.

Instrumental sounds and tones are propagated principally two ways, either by the vibration of strings and wires of different dimensions and tensions, that is, drawn up to a certain pitch, or by conveyance of air through tubes and pipes of different sizes, lengths, and apertures : Vocal sounds, or those of the human voice, are produced both these ways. For the lungs, being inflated with air, communicate it by pressure to the wind pipe, an artery or muscle, consisting of nerves and tubes : at the top of this the *larynx*, by dilatation, contraction and pulsation, plays, as it were, and forms the sounds ; which being transmitted through the mouth, are shaped by the lips.

Galen, contemplating on the final causes of parts and members in the human body, discovered the wisdom of the Creator in the form of the hand, with the fingers shorter one than the other, curiously contrived, by the pressure of the thumb on the back of them, for griping and holding fast :

fast : had the observation occurred to him as a musician as well as an anatomist, he would certainly have admired the eminent design and use of the lips in speech and fingering.

By a contraction of the lips the sounds are thinned, by the motion of them and the jaw they are broken, and by an over extension they are too much enlarged.

If the sounds are hindered and choked in the throat, or confined within the mouth by the teeth, the tones produced are guttural and disagreeable, after the manner called mouthing and muttering, or mumbling.

The throat then, mouth, teeth and lips, moderately opened with steadiness, this it is that gives a proper rotundity to the sounds, and a sweetness superior to that of any instrument whatever. It is upon this principle that all wind instruments terminate with circularity.

It is easy to conceive from what hath been observed on inarticulate sounds, that the most agreeable in singing must be the inter-

intermediate, as being neither too open and broad, nor too thin and narrow.

In all diphthongs and triphthongs, both proper and improper, of every language, the voice should be short as possible on the narrow vowel, and be forcible, or continue on the open, as on the open *u* in *bear*, *fear*, *cheer*, *life*, *beauty*; on *o* in *out*; on *a* in *way*, *praise*, articulating the consonants which precede or follow the vowels, neatly, lightly, and quick, yet so as to be distinguished by the ear, without what may be called a hard, vehement, boisterous, and vulgar utterance, like that of spelling words and syllables, or the contrary extreme of a soft and affected pronunciation, that of narrowing the vowels, and not articulating the consonants at all, changing vocal musick into instrumental.

One or other of these unpardonable faults many public speakers have, and the generality of singers, Italian as well as English.

Some speak and sing in the throat, or through the nose; many thin the tones, break, or produce them tremulously, or
not

not with correspondence and proportion, so as to render the voice and instrument all of a piece, effecting in sound, what Pythagoras observed on true friendship, that it makes of two, and many, one.

Most agreeable united sounds, and nearest to the sweetness of the human voice, are those produced from glasses and the Æolian harp; yet as they are confined, soft only and slow, they deserve no consideration in the study and practice of vocal musick, except perhaps in forming the voice, and in pianos and plaintives.

The delivery or putting forth of the voice, and its support, called in Italian *softenuto di voce*, are not only very pleasing, but indispensable requisites in speaking and singing, though of most difficult acquisition; in which the Italians, it must be confessed to their honour, excell the English, and Madame Mara all the Italians I ever heard, except Monticelli, in these, as also in the other two requisites above mentioned, elegant pronunciation and uniformity of tone; without which the greatest execution, ornaments,

ments, and graces of singing and playing are of no estimation, like fine colours on vile canvas, and with bad drawing.

We may now infer from the preceding remarks, that agreeable sounds depend not only on the nature of the voice and instrument, but also very much on their management, to be acquired by great attention to sound, frequent practice, and the instruction of a master, skilful and of real taste.

The art of forming the voice with sweetness and unity of tone is a secret understood and felt by very few who teach musick, and by the performers of it.

The method hitherto pursued by professors in teaching *sol-fa-ing*, is first to ascend gradually from the lower part of the voice to the upper, and from thence to descend.

Though this method may in time possibly answer the end proposed, yet when we consider, that it is easier to descend with the voice than to ascend, the opposite practice might be found equally proper for striking the tones, and certainly much better

better for forming the voice, beginning with the best natural tone, which in every voice is about the middle, and regulating by that all the others above and below.

The Italian masters very properly distinguish tones into those *di petto* from the breast, which are the natural, deepest, fullest and most agreeable; and those *di testa* of the head, which are the higher and smaller, formed by properly contracting the throat and shaping the mouth.

By opening the throat lower tones may be gained artificially to the natural, and upper by properly contracting it.

The upper artificial tones are properly the *falsetto*, being only two, three, or more added to the natural, and made exactly to resemble them; and not those, which are feigned by a change of the whole voice.

There are in nature four kinds of human voices, distinct and peculiar, that called the *basso* or base, the lowest, in man; that of boys and women, the highest, called the *soprano* or treble; and the two middle, called the tenor and contratenor.

This

This is a wonderful ordination of divine wisdom for the purposes of distinguishing the sex, and of delight and instruction in speaking and singing.

The tenor, confined to its natural limits, may be considered as an octave below the treble, the contratenor an octave above the base, and the base an octave below the tenor.

Let the master then in teaching, and the scholar, in learning to *sol-fa* and form the voice, carefully attend how to open the mouth, that the tones may come forth freely, without any interruption of the throat, tongue, teeth and lips, and how from the low to gain by degrees and in perfect union, resembling a peal of bells, the high notes—striking the lower firm, round and full *di petto*, and the higher *di testa*, with proportionate softness and proper rotundity, to prevent screaming, squalling, and hooting.

The higher tones, if not given by nature in a *soprano* and *contralto*, may be acquired very agreeably by art *di testa*, from a management of the throat by narrowing

the wind-pipe, somewhat similar to the lesser pipes in an organ, and to the pinching of notes judiciously in a wind instrument. Let the master see that the voice, both *di petto* and *di testa*, come forth neat and clear, neither passing through the nose from a fault of contracting the jaw, nor choaked in the throat by drawing back the tongue, which are two the most insufferable tricks and defects in a speaker or singer.

The master and scholar should be of diligent attention to discern where the full natural voice *di petto* terminates upwards, generally and best in a *soprano* about *d*; it rarely comes to *g* in *alto* without screaming, and in a *contralto* at *g*, *a* or *b*, scarcely higher without feigning; and from thence upwards help the learner to gain the notes *di testa* or *falsetto*, so united with those *di petto*, as they may not be distinguished, both in going up to the highest artificial notes, and in returning to the real below.

If the real and artificial tones do not perfectly unite or agree, the lower covering, like the greater bell, or a well formed organ and harpsichord, the next above
through

through the whole peal, the voice will be of different sounds, or as *Tosi* says, of diverse registers, and consequently cannot be heard with delight.

Under this management a good natural voice of any kind will charm, and an indifferent voice may be made agreeable.

In preserving a unity of tone naturally and artificially, consists the delight and excellency of a voice and instrument.

Height, Depth, and Measure of Sounds.

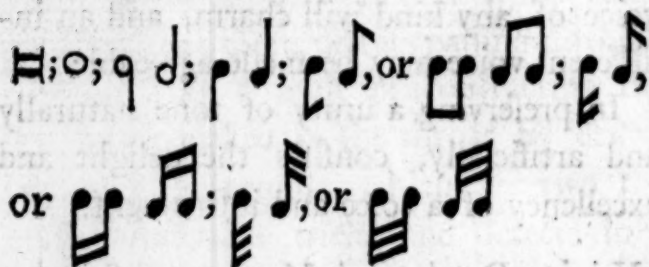
Having gone through with the doctrine and theory of musical sounds, single and in combination, we shall now proceed to other properties, their height, depth, and measure.

Sounds produced in speaking and singing are of three kinds, high and low, either in gradual succession, or in distances, called intervals, and monotonous: the two former are effected by the elevation and depression, that is, the raising and falling of the voice, and the latter by a repetition of the same tone.

Measure relates to the continuance or sustentation of the sounds longer or shorter, and is called time.

Musical Notes, their Names, and Keys.

Height, depth and measure are expressed, or represented artificially to the eye, by certain marks, called notes,



in musical language named breve, semi-breve, minim, crotchet, quaver, semiquaver, semidimiquaver, placed upon five parallel lines one over another, and between the spaces, ascending and descending on them, slow or fast, as so many steps; hence the name *scale*, or gamut, denominated *gamut*, *are*, *bmi*, *cfaut*, *dsolre*, *elami*, *efaut*, *gsolreut*, or their initial letters, *g*, *a*, *b*, *c*, *d*, *e*, *f*, *g*, confined with perpendicular lines called bars, thus,



Here

Here *g, a, b, c, d, e, f*, beginning on the second line, and ascending to the fifth, answer to the seven tones in musick, *g* repeated on the space above, being the octave to *g* below, not the unison, as some improperly call it. For unisons are exactly one and the same tones, as when a number of boys or women sing together the same tune; whereas in octaves the voices and instruments are of different sorts, either by themselves, or joining with the sopranos.

Each of these letters hath its peculiar and proper modulation; of which such letter is the denominator and guide, therefore called the *key* or fundamental note of any tune, melody, or harmony.

The division of Sounds into half, quarter—

Sounds or tones have another very curious property, that of divisibility, to be distinguished only by a skilful ear, and with mathematical precision by means of an instrument constructed of one string, therefore called a monochord.

Children and grown persons untaught, sing naturally, to all appearance, in whole tones.

The minute division of sounds into half, quarter, and smaller *dieses*, that is, divisions, is discoverable, unpleasingly indeed, by screwing up and letting down a string of the harpsichord, or by sliding up and down on a string of the violin with the finger; and agreeably in the whistling of birds, in the various inflexions, that is, turnings and windings of the human voice in speaking, and with exquisite art in singing, as also in playing on the violin.

In vocal and instrumental musick sounds are most agreeably divided into semi or hemi-tones only, that is, half tones, acute or sharp, and grave or flat.

The sharp is expressed by two perpendicular strokes parallel to each other, with two horizontal across them *, and the flat by a mark similar to a small *b*: hence the distinction of keys flat and sharp.

The distinction of keys, after a general and familiar way of speaking, is into Gamut or *g* with one sharp *f*; into Are or *a* with three

three sharps, *f*, *c* and *g*; into Bmi or *b* with five sharps, *f*, *c*, *g*, *d*, and *a*; Cfaut or *c*, is called the natural or open sharp key, having neither flat nor sharp; Dsolre or *d* hath two sharps, *c* and *f*; Elami or *e* four sharps, *g*, *c*, *d*, and *f*; lastly, *f* hath one flat, namely, *b*.

If the keys are considered critically and more minutely, then the flat are *e* with one sharp *f*; *f* sharp with two other sharps *c* and *g*, but *f* natural hath four flats, *a*, *b*, *d*, *e*; in which keys Handel hath two very fine fugues in his lessons for the organ.

Again, *g* hath two flats, *b* and *e*; *a* is called the open or flat key.

Great masters proceed into still nicer discriminations of *c* sharp, with three other sharps, *f*, *g* and *d*; *c* with three flats, *b*, *e*, *a*, the opposite to which in the scale of musick being the sharp key of *e* flat, with two other flats *b* and *a*; lastly, *d* with one flat *b*.

In the propriety of technical language these are called sharp and flat keys, major and minor, arising in the major or sharp key from the third above the key note,

con-

containing one semitone more than the minor or flat key.

The three modes of Musick.

By means of flats and sharps is introduced a style or mode of musick, commonly called *chromatic*, because distinguished by the ancient Greek musicians with *black spots*, from the natural modulation of whole tones, which *scale* or *genus* is named *diatonic*, or *harmonic*.

The inflexions of the human voice in speech are wonderfully, musically, and significantly various.

Nature with universal and intelligible language, directs persons of all nations to express their sensations of dislike and refusal, of anger, pain and sorrow, in grave, and of approbation, pleasure and joy, in acute tones, modified into quarter, half quarter, and even more minute divisions, producing another mode or *genus*, which is *intermediate*, *within* or *between* the chromatic, named for that reason the *enharmonic*.

4 Though

Though the chromatic mode cannot reach the enharmonic, yet can it under the conduct of an able composer and singer, make amazing approximations, and even excel it in lamentations of misery and exultations of happiness.

I here endeavour to convey ideas of the three principal Greek modes or *genera* of musick, by speaking in the plain language of common sense to those, who are unskilled in musick: they who would wish to know them critically, may consult Simpson, Part III. S. 8. Chambers's Dict. under mode; and above all, Dr. Burney's very ingenious, entertaining and elegantly written History of Musick, vol. I. p. 7, 29.

All duplicate, that is, any two sounds in agreement with each other, produces simple consonance, as the octaves of such sounds struck together do compound; on the other hand, the agreement of three or more sounds produces concord, and a number of these agreements in succession, produce harmonical modulation.

The

The resolution of a discord from a sharp or flat, returning to a whole tone, is done by a mark ♮ called a natural.

Of Measure or Time.

Time, whether slow or quick, is measured naturally by the pulse, and by repercussion of air, as in an echo; also by steps of the feet, by motion of the hand up and down, by the fingers after a manner called *scanning*, and artificially by a pendulum; and in musick by the above mentioned notes, confined within bars, where one breve is equal to two semibreves, one semibreve to two minims, two minims to four crotchets, four crotchets to eight quavers, eight quavers to sixteen semi-quavers, and so on.

Time again is either equal, called common and *binary*; or unequal, called triple and *ternary*.

Common time is measured by the motion of the hand or foot equally down and equally up, as in marching, walking, running, trotting; which last answers to *staccato*.

In

In very slow time you are to count leisurely one, two, down, and one, two up, the time of a breve; less slow, one down and one up, the time of a semibreve, and of two minims; quicker, two down and two up, of crotchets; very quick, four down and four up, of quavers; and swift in semiquavers, eight down and eight up; and swiftest semidimiquavers, sixteen down and sixteen up.

Triple time is the reverse, two down and one up, or one up and two down, as in limping and walking lame, or in lamentation and sudden starts, *Pes citus*—a short and quick foot, as Horace calls it.

A long and breve, the longest and slowest notes, were anciently in use, but now seldom or ever, except in madrigals and church musick; and semidimiquavers, expressive of the quickest time, are used chiefly in divisions of instrumental musick; which, when executed distinctly, neatly, with unity of tone, and without missing a single note, have a marvelous and most delightful effect; but when otherwise, as is too frequently the case, they

are most disgusting, and give the greatest pain to a fine ear and real taste, how much soever admired and applauded by the multitude.

One breve, one semibreve within a bar, as also two minims, four crotchets, eight quavers, sixteen semiquavers, or a mixture of them, as one minim and two crotchets, express common time; so do six quavers, three down and three up, commonly called jig time.



Three minims, three crotchets, three quavers, or one minim with one crotchet, or two quavers, express triple time.

Divisibility of Time.

Time as well as tones is divisible, as above explained, into very minute parts, which are expressed by technical terms, and marks borrowed from the Italian.

Slow and moderate time is denoted by the words *grave*, *adagio*, *largo*, *larghetto*, *andante*, and quick by *allegro*.

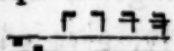

Common time is marked by the signs

C, , , and both common and triple by

by figures, as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$ simple, and $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$ compound, to be known from instruction and practice.

Rests and Pauses.

Sounds and time are agreeably balked and varied by a mixture of quick motion with slow, and by halts, stops, rests, pauses of the foot elegantly in dancing the minuet, and of the voice in speaking and singing, to be imitated, but perhaps not equalled, on instruments.

Rests are expressed in written musick by these marks  answering to a semibreve, minim, crotchet, quaver, semi-quaver, and a pause by this , which is of no exact measure, being longer or shorter at pleasure.

Elegant speaking, singing and playing, besides those halts, stops, pauses, called comma, semicolon, colon, period, and rests, make use of others, which may be comprehended under the term *cæsura*, a little cut or separation, made by taking off the voice in speaking and singing words and syllables, with suspension of the sound,

one

one while longer than a comma, semicolon —another while shorter than a comma, semiquaver, or even a demisemiquaver, like the twinkling of an eye, softening the voice at finishing the last letter of a word and the passing note, as it were breathing it out only.

How to introduce these *caesuras*, and what kind, without hurting the connexion of words in a sentence, and without breaking the time of the movement in music, requires the nicest judgement to teach, and the finest feelings to execute; which, when done properly, give a hearer of taste exquisite pleasure, and when omitted, equal indignation.


The Claves or Marks of human Voices.


There are in nature, as observed above, four distinct kinds of human voices, those of boys and women, the highest, called the treble or *soprano*; that of man, the lowest, called the true bass; and the two middle, called tenor and countertenor, or *contralto*.

To

To exprefs these different voices ingenuity hath invented certain marks, called *claves*, clefts, or clifts, placed at the beginning, and occasionally on any part, of

the five lines, as  on the second

line, denotes the treble;  on the fourth

the bass;  also on the fourth line, the tenor; and the same mark on the third, the contratenor.

*Difference of Effect from a conjunction of
Voices and Instruments.*

From a multiplied conjunction of voices and instruments in *Homophony*, that is, unisons, and in *Antiphony*, that is, octaves, single and double, must certainly arise fulness more astonishing, more effective and more comprehensible to common ears, than from a less number in parts or harmony.

Here, perhaps, lies the secret power of ancient musick above modern, like the Pyramids of Egypt, which create grander ideas than the orders of Greece, or like

D

the

the beams of the sun, that are more ardent in the action of converging than of diverging.

In our own times we have known the simplest melody sung to the most simple words, "God save great George our King"—in which the whole audience could join with loyalty and affection, rouse and transport them more than the most refined harmony.

No voice exempt, no voice but well could join
Melodious part—

MILTON's *Parad. Lost*, III. 370.

Harmony, doubtless, is more diversified, affords more expression and delight to learned ears than unisons and octaves; which yet introduced occasionally would certainly surprize even them, like a stroke of the sublime, "Let there be light"—but might tire with continuance;—and herein the moderns have the advantage over the ancients.

As in preserving a unity of tone consists the excellency of a single voice and instrument, so in the agreement of many voices and instruments consists the pleasure of concert.

concert. Correspondency of tone and expressing words together, perfection in tune, and exactness of time, produce that consonancy in musick, which fills the ear with sweetness, and expands the soul with delight, either in a single air or in parts; as on the contrary nothing is more disgusting than when this consonancy is broken by disproportionate sounds in voices and instruments, even though they be exact in time and tune.

What gall is to the taste, and distortion to the eye, that is divers tones to the ear in a single voice or instrument, or in many voices and instruments, louder than each other, going before, dropping in, or holding out after each other, the least in the world.

I would introduce the term consonancy as a distinction to that of consonance.

Consonance I leave to its usual signification, the accord of two sounds; and by consonancy I mean the agreement of many sounds with one another, among themselves, and in parts, after a manner, which shall enter the ear as one sound.

The false taste of not keeping a voice and instrument to its natural tone or compass.

The modern practice, or rather vicious trick, of running one voice or instrument into another, the bass into a contralto, the soprano into a flagellet, the violin into a flute, and the violincello into a violin, as being unnatural, is certainly so far improper, even could the divisions and passages be executed clean, with exactness and unity; but as this is not done for the most part, even by those, who have the character of being the best performers, nor scarcely possible to be done in very swift movements, the practice is exceedingly offensive to a chaste and discerning ear, and therefore should be sparingly used by the ablest practitioners, and ought to meet with disapprobation from the audience, when attempted by novices, who aim to run and fly, or ever they have learnt to walk.

Each voice and instrument hath its own extent, bounds, and excellencies, sufficient for cultivation and pleasure, without invading or engrossing the property of another.

The reed instruments, such as the haut-boy and bassoon, are nearest perhaps in sound

sound to the human voice, and require as great and like care, attention, study and practice, to bring out the tones united beautifully in the *piano*, *forte* and swell.

The lower tones of the hautboy seem to be the worst, somewhat resembling the croaking of a frog, duck, or hoarse rough voice, and require the most care to be formed, or not to be used, if incapable of being well shaped.

False Use of the Chromatic and Enharmonic Modes.

I would here, with due submission, reprobate two other tricks or abuses of modern composers and practitioners, when they aim at introducing very often the chromatic and enharmonic modes crudely and by force, only to shew their skill, without discovering any propriety and view of impassioning words, the melody or harmony, especially in closes or cadencies.

The common Chords in Musick.

If we would know the Creator, admire his wisdom and power, and love him for his goodness, we must search deeply into

his works, the divers forms and qualities of beings, numberless and infinite, from matter perhaps homogeneous.

Among forms and qualities occur sounds in language and musick, their various changes and combinations.

Of musical sounds the fundamental is a unit, and the first simple concord in ascending is a third, next the fifth, inclusively comprehending two thirds, and lastly the eighth, made up of three thirds, called the common chords; again descending from the unit or first sound exclusive, you have a third below, commonly called the fourth of the key, or tetrachord, supposed to be the most perfect chord.

It is a curious and pleasing experiment, that of striking a single note on the harpsichord in the bass, or on the violincello, the ear held close to the instrument perceives the undulation to pass off evidently and distinctly in the common chords of third, fifth and eighth: This distinction or plurality and unity runs through all nature.

Thus far you have a short and plain view of musick, its mere elements and
simple

simple requisites, especially those of singing with agreeable sounds, and with variety of height, depth and measure, in melody and harmony.

The effects of pleasing sounds are great, and very sensibly felt even naked and bare, conveyed to the ear by instruments only, but much more ravishing and active are they, when presented to the mind and passions by the human voice in the elegant garb of poetry and oratory.

It is poetry which gives musick its very form, and the power of conveying sensations and ideas in the description of actions, and in the excitation and abatement of the passions.

Here sounds in melody and harmony may one while be plain and narrative, as in recitative, yet neat, pleasing and instructive; another while full, bold, and enforcing; sublime, marvellous, and even terrible.

Again, on the contrary, sounds may be tender and persuasive, lively and joyous, plaintive, melting, pathetic and supplicatory, softening severity into pity, and ha-

tred into love, cheering the heart, soothing its cares, elevating it with spirit, and rousing it into courage.

It were easy to specify compositions containing innumerable airs, capable of raising these latter emotions of the soul in almost every common hearer; I shall therefore bring to the remembrance of the judicious a few instances only of the marvelous and terrible kind from among many, in the chorusses of the Messiah, Israel in Egypt, Saul, and the final grand chorus in the Prodigal Son; the whole of which last is a most excellent composition, the chorusses enriched and varied with pleasing melody, and many of the airs most delightful, in the Italian cast.

“Unto us a Son is given—Glory to God in the highest—Lift up your heads, O ye gates—Hallelujah, for the Lord God omnipotent reigneth—Blessing and honour—Begin; each tuneful voice employ”—These chorusses are in the grand and sublime style, as those of “Fire running along the ground, mingled with the hail—

of

of lice, frogs and raising of Saul"—are of the marvelous and terrible kind.

When we hear in these pieces the chromatic *genus* mixed so strongly with the diatonic; to use the words of Virgil;

Arrectæ que horrore comæ, et vox faucibus hæsit—

our hair stands an end, and our tongue cleaves to the roof of our mouth; or of Milton, we are terrified and affrighted with

"A fiery deluge—darkness visible—sights of woe—regions of sorrow, and doleful shades"—

In public dramatic exhibitions and in private concerts, the generality of auditors like to be amused without being instructed; expecting merely to be entertained and abstracted from themselves with light airs, set to trifling words, they feel no emotions of sedate pleasure resulting from the fullness, gravity and expression of sacred music; but the few, who wish to be improved with sentiments, are best pleased with compositions, which elevate by excitement of the nobler passions and divine feelings,

feelings, such as courage, pity, devotion and friendship.

The multiplicity of musical compositions produced by the masters of this nation alone, and that within these few years, is truly astonishing; but still more astonishing is the diversity of compositions, judicious and pleasing, upon the same words, I mean the *Te Deum*, *Jubilate*, *nunc dimittis* and *cantate Domine*—commonly called services. Many of these are in the same key, and some in different keys, by the same author, as Blow's in Gamut, A \flat , Elami—Purcel's in B \flat and D—Child's in Gamut, F, D.

Blow's in Gamut is famous for a *Gloria Patri*, called a Canon in four parts; which stands visible to this day, engraved upon his monument in Westminster Abbey, and in Dr. Boyce's publication.

The two present masterly organists and composers of his Majesty's Chapel, have distinguished themselves by several verse services, as Dupuis's in E $\flat\flat$, C \sharp , B $\flat\flat$, and Arnold's in C \sharp and F \flat .

Beautiful

Beautiful instances of Homophony and Antiphony in Handel's *Dettingen Te Deum*.

First instance of the soprano, "To thee all angels cry aloud"—Then of the tenors and basses, "The heavens and all the powers therein," the organ accompanying in octaves below.

Second instance, "The glorious company of the apostles—The good fellowship of the prophets"—Where the basses are all in unisons, giving out as it were the subject, which is answered and taken up by the trebles and contratenors.

The musician and poet by the art of sounds, numbers and elegance of words, meet in concert, when they present to our senses beautiful imitations of external objects, their figure and motion, through the several modifications of beauty and deformity, gloominess, rapidity, slowness and velocity; we hear and see them, and we feel their impressions upon the passions. Thus they walk hand in hand, lend each other their friendly aid for our pleasure
and

and improvement, and we cannot but admire and be in good humour while they are entertaining and teaching us, like the nightingale, during their wakeful intervals.

PART THE SECOND.

The finger, having learnt as it were to walk with the voice in *plano et firmo cantu* ascending, descending, and striking the distances neatly, like the steps of the foot in the movement of the minuet, is next to be taught the ornaments and graces.

Here I would pre-admonish the master to discover and observe the genius of the learners, their natural powers and efforts of imagination, not entirely to remove, but gently to correct, guide and improve them.

Many a scholar hath been spoilt by injudicious instruction in musick, as well as in other branches of erudition.

The ornaments are the swell, striking the notes plain, taking breath; and the graces

graces are the glide, dragging, appoggiatura, aspiration, slur, turn, shake, shake and turn, division—

The first ornament is the art of putting forth the voice in the manner of a swell, called by the Italians *Messa di voce*. This is formed by giving strength to the voice gradually from *piano* soft to *forte* loud, and returning to *piano*, steadily, without any shaking, quaking, quivering, or trembling.

Some have not unaptly likened this progression of the voice to the shape of a barley corn, or to any spheroidical figure, pointed at the Poles, that is, the ends, and broad at the Equator, that is, the middle.

A beautiful *messa di voce*, used sparingly and only upon the open vowels, can never fail of having an exquisite effect from the human voice, as well as from the throat of the nightingale.

This is not only ornamental, but useful; for it will prevent a too common and very ill effect, that of pushing the voice and driving it as it were with a kind of start or jerk into a sudden and boisterous loudness,

ness, or letting it drop into an extreme softness.

A smooth, easy, and even delivery of the voice, is one great, if not the greatest, excellence in speaking and singing, and must therefore be carefully studied, preparatory to the next ornament, the manner of putting the voice on the notes.

Every note, especially semibreves and minims, should be struck plain and firm, like one who walks and marches well, with his foot set on the ground and lifted up smoothly, without any shuffling and stamping.

The best method perhaps of acquiring this ornament may be one while to strike the notes smartly and fully, then to take off the voice immediately, or in the words of *Pier Francesco Tosi*, "Let the finger not omit frequently to put forth the voice, and stop it, that it may always be at his command:" another while it will be right to continue every note a semibreve, then a minim, crotchet, quaver—full, but without any swell from low, and equally soft or loud to the upper notes, accompanied with

with the next ornament, that of taking breath and supporting the voice.

The art of taking breath and supporting the voice after the manner, which the Italians call *sostenuto di voce*, will prevent two common faults beginners are liable to, that of relaxing the voice into a fluttering, tremulous motion, and that of not passing smoothly and readily from note to note, after the practice of those, who have no command of the voice, and sing in a very bad taste.

Observe, there can be no command of the voice in public speaking or singing without a perfect command of the breath; which therefore should be gained by learning to draw up the breath quick and without any noise, fully into the chest and lungs, after the manner of holding the breath in the action of inspiration, and letting as little expire at a time as possible: sufficient breath should be taken before holding notes, a division and cadence.

To acquire a long breath, and to strengthen the lungs, there can perhaps be found no better method than that of
running

running often up some ascent, or using muscular exercise, especially in a morning, leisurely at first, and accelerating the motion near the top, without suffering the lungs to play quick, in the manner called panting, either during the exercise or after its cessation, but letting the breath expire or waste like the wind in a pair of bellows.

Next to this exercise, is temperance, particularly in the use of malt liquors, and avoiding all occasions of heats and colds, but especially of sudden cooling, either by cessation of all motion, or by drinking any thing cold; which instantaneously stopping, and as it were congealing the boiling fluids in an over-heated body, bring on hoarseness, coughs, and other impediments of singing and health.

He, therefore, that would always be prepared with a voice and power of singing, or a capability of playing well, besides being in constant practice, must avoid all excess, as it is said, "He that striveth for the mastery is temperate in all things," keeping nature cheerful and in constant good humour, but free from all self conceit

celt and unwillingness to be corrected; and if he would gain esteem as well as profit, let him behave with modesty, carefully avoiding all affected refusals to sing or play when asked, and inattention to good manners, incurring the reproach,

Omnibus hoc vitium est cantoribus, inter amicos

Ut nunquam inducant animum cantare rogati;

Injussi nunquam desistant

With this one vice all songsters are possest;
Sing they never can at a friend's request;
Yet chaunt it forth, unask'd, from morn to night:
This vice Tigellius carried to its height.
Cæsar, who might command in firmer tone,
If, by his father's friendship, and his own,
He ask'd a song, was sure to ask in vain;
Yet, when the whim prevail'd, in endless strain
Thro' the whole feast the jovial catch he plies,
From bass to treble o'er the gamut flies.

Nothing was firm or constant in the man,
He sometimes like a frightened coward ran,
Whose foes are at his heels; then solemn stalk'd,
As if at Juno's festival he walk'd.

He drank the night away
'Till rising dawn, then snor'd out all the day:
Sure such a various creature ne'er was known.

I remember Jeminiani, the first player
on the violin in his time, and the greatest

E

humourist,

humourist, a very Tigellius, who could scarcely ever be prevailed upon to play, when in private company, even of the most respectable personages, and at last in ill humour quitted his profession, wherein he excelled, for another, to which he was incompetent, a collector and seller of pictures.

Under the due management of the voice and breath, by the rules above described, moderate singing is rather beneficial than hurtful, even to tender constitutions.

Of all voices, the most rare is a true *contralto*, which perhaps is owing to a neglect of the voice at the time of its breaking, and to the early abuse of nature, more than to nature itself.

If then a boy would give himself the chance of having a contralt, establishing his constitution, and gaining a decent support, let him begin to think and take heed from the age of twelve or fourteen.

Know that then a cold will break the voice before the time of nature, that omission of singing often, according to the rules before laid down of forming the

voice, but not too long at a time, while the voice is changing, will sink it, and that vicious gratifications may ruin it and the constitution before the age of manhood.

Thou mayest with more safety indulge at thirty, when the voice and constitution of man is fixed, like the sturdy oak able to resist the blasts of wind, or even at forty, than before twenty, while nature is still in a state of growth and immaturity; though indeed we are assured from revelation, reason and experience, that we can at no time yield to excess and indulgences, with any safety to the health of the body and mind, and that to live soberly, that is, with the passions, affections and appetites, under due subjection, opens the best prospect of living in the present world as well as in the future.

Let it be thought right in me here to step forth with these warnings, presenting as it were a chart of the coast, who have for many years traversed the ocean; who have seen and do daily see, not without concern and admonition, many young proficients

in musick make a shameful end, who promised fair in the beginning, and might have proceeded happily; but setting off with overmuch sail and too strong a tide, suffered shipwreck in the channel, before they could well get out to sea.

One more caution to the master, and I have done with the ornaments of singing.

Let the master in every practice use the scholar to sing standing, and with his head erect, that the voice may have all its organization free, and in a graceful posture, void of all tricks, such as leaning, twisting, or waving the head and body, knitting the brow, distorting the mouth, shaking the jaw, and staring with the eyes, that he may make an agreeable appearance; for this purpose Tosi advises to sing before a glass. An attention to this caution would prevent all uncomely attitudes and motions in some, particularly cathedral performers.

The Graces in Singing.

The first grace is that of gliding with the voice by drawing together two or more notes, (the union of which is generally marked

marked with this bow or arch over them, (—) whether in immediate succession or at any distance, both ways, ascending and descending, blended so lightly and smoothly, equally and gently, as that not the least break or separation be perceived between them, in the manner of bowing on the violin, or of sliding in the dance; but perhaps it were better to allude to another image, that of water silently flowing, or of one drop falling into another.

This description excludes all beats, trills, shakes and turns.

Let it be observed and remembered, that the glide ascending is more difficult than descending, and that to blend the tied notes equally smooth, it may be right to practice them alternately, first two or more notes in immediate succession, then at a distance.

The glide is an opposite motion of the voice to that of *staccato*.

The glide is a grace of most general use, continually presented to the eye by the

composer, or called for by the imagination and taste of the singer.

Here it were easy to exercise the severe and just scourge of criticism upon performers, some even of the first class, vocal and instrumental, who introduce beats, trills, shakes, turns—into pathetic, lulling airs, and spoil neat simplicity with ill-placed brilliances, so much, that Handel, were he alive to hear, would say one while, Madam, another while, Sir, “That is not my moosick:” A hint to the wife is enough.

The drag or dragging, called in Italian *lo strascinare*, or *strascino*, is done in much the same manner as gliding, only with inequality of motion, retarding some notes in the middle, or hanging as it were upon them, descending, and hastening the others, yet so as to preserve the time in the bar, with the *forte* and *piano* artfully mixed to render them more lulling and exquisite.

“The stealing of time in the *pathetic*, says Tosi, is an honourable theft in one that sings better than others, provided he makes restitution with ingenuity; and
whoever

whoever knows not how to steal the time in singing, is destitute of the best taste and greatest knowledge."

The opposite to dragging in slow movements, is hastening in lively airs and divisions.

The *appogiatura*, from *appoggiare* to lean or rest upon, is also done in the same manner as the glide, insomuch, that it seems difficult to determine which is the simpler motion, and ought to precede.

The only difference between them is, that the glide is equal, tying that note, from which the finger passeth, with that to which he passeth, and is applicable to notes at any distance; whereas the *appogiatura* is unequal, and is applicable to a note in immediate succession.

The *appogiatura* is twofold, preparative to a note ascending, which call the lower or rising *appogiatura*, and to a note descending, which call the upper or falling *appogiatura*, similar to a preparation of a step in the minuet, by beginning with the toe. This is a natural beauty in speaking,

as well as artificial in singing, playing and dancing.

The appogiatura is unequal, because the voice is made to lean the least time imaginable, and almost imperceptible to a common ear, on it, when the stress is made on the composer's note, (the appogiatura being a little quaver, semiquaver, or semidimiquaver, properly of the finger, not of the composer, which he takes in his way as a graceful approach or prepare to the written note) but to continue the appogiatura three parts or more of the time, when the stress is laid upon it, quitting the composer's note instantly in the remaining fourth: Let the first be called the close or quick appogiatura, and the second the leisure or protracted.

I have ventured to distinguish the appogiatura from the glide by its inequality, and application to a note in immediate succession, contrary perhaps to *Tosi*, who seems to describe it as applicable at any distance, from a third, or fourth, below the given note, and even through the octave; but this may be called rather a rebound

rebound or elastic leap, to be made ascending only, than an appoggiatura; however, I am ready to submit, if it shall be thought otherwise.

Observe, a rebound is a beauty, which the finger should study to obtain neatly.

The upper appoggiatura made quick and close hath generally a good effect in falling to a third, and to a sharp.

Many composers insert appoggiaturas and mark graces, as the ancient grammarians did the Hebrew and Greek words with accents and points; which indeed may assist the learner, but not a performer well educated and of a good taste, who may omit them, as he shall judge proper, vary them, or introduce others from his own fancy, imagination, and instantaneous feelings.

Purcell hath writ most of his songs with graces, according to the taste of his time, and so hath Weldon his anthems.

The business of a composer is to give the air and expression in plain notes, who goes out of his province when he writes graces, which serve for the most part only to stop and confine the invention and imagination

gination of a finger, if not to give him a false taste.

The only excuse a composer can plead for this practice, is the want of qualifications in the generality of fingers.

Some judgement of harmony is necessary to guide where to introduce the glide and appoggiatura, as well as which kind, and very great care is necessary in the manner of making them, that is, perfectly smooth, leisurely and tenderly on *pathetic* expressions, hastily and closely on *lively*, perfectly smooth, remember, without any the least jerk, or to make use of vulgar allusions, stabbing, stamping, and barking the notes, according to an exceeding vicious taste, introduced of late years from the stage into the chamber and the church, and which is guarded against in the manner of articulating the consonants, p. 11, and in the ornaments of the swell and striking the notes plain.

The method of striking the consonants and notes with a kind of jerk, hath been adopted for an animated and emphatic manner, but is in reality fierce, the extreme

treme to that, which is tame and languid: the properly spirited, and as it were *elastic* manner of delivering the voice, will be best obtained from an attention to what is observed on the ornaments of singing.

Practice the glide and appoggiatura first without any aspiration, that you may be able to make them independently.

Aspiration is a mere breathing or gentle sigh, judiciously thrown upon the vowel in a word of grief, lamentation, request, or surprise, to render it more plaintive and expressive.

The aspiration, which ever must be natural and easy, not over strong, to avoid the appearance of art and affectation, may be used occasionally with the glide and appoggiatura, yet with great discretion, as it should also with the *flur*.

The *flur*, if I may be allowed so to define it, is a brilliant progression of three, or more tied notes up or down in immediate succession, run in the throat as lightly and smoothly as the glide, but more swiftly and smartly.

Suppose

Suppose it to be formed of a glide to a third, or any other interval, by a supply or insertion of the intermediate notes. First make the glide, then convert it into a slur—slow with three notes, afterwards quick and with more; by which practice you will acquire it neatly: let this be called the brilliant or quick slur, superior and inferior.

Though the voice cannot slur up beyond a third so easily and neatly, as it can run down, yet it may be of use to practice through the whole octave, in order to obtain a volubility of throat in divisions. The ascending slur being the most difficult, requireth more practice than the descending: this should be carefully attended to by the master and scholar.

The leisure or protracted slur is always made ascending, by bearing a little on the first note, then gliding smoothly and swiftly into the third.

Observe, three or more notes with a bow over them, should always be sung and played glidingly, otherwise they lose their effect.

A turn,

A turn, or rather return, is a motion of the voice as it were round a note, executed smoothly as the glide and slur, but more smartly, with the swiftness of the twinkling eye, a stroke of the hand in a flourish of the pen, or of the foot in the dance: let this be called the quick turn, to distinguish it from the slow.

Another delicate motion of the voice nearest of kin to the turn, seems to be the shake; whose name is familiar and grace pleasing to all, but acquisition difficult, and imparted to few either by nature or art; there being to this hour, says *Tosi*, no infallible rule discovered to teach it.

The shake is defined by *Grassineau*, a beat quick upon two notes in conjoint degrees, as *a, g*, alternately one after another, beginning with the higher note *a*, and ending with the lower, *g*.

Here *Grassineau* seems to be mistaken in calling the shake a beat; which is instantaneous and from the lower note to the upper, not pleasingly to be executed by the human voice.

Tosi

Tosi describes it to be "a violent motion of two neighbouring sounds at the distance of a tone, the lower of which is called the *principal*, because it keeps with greater force the place of the note which requireth it, and the upper, the *auxiliary*." The shake, in *Tosi's* opinion, is of such consequence, that whoever wants it, or hath it imperfectly, can never be a great finger, and that the scholar should strive by every method to attain one, that is equal and easy, moderately quick and moderately loud; which call the *open* shake, proper for the serious and neat style or grave airs, to distinguish it from the *close* shake, called *mezzo trillo*, apt for brisk and lively movements.

There is moreover a very beautiful, short, soft, and close kind of shake; which we will call *trillino*: it is the first and a single stroke or touch only of the *mezzo trillo*, beginning with a very close and almost imperceptible appoggiatura, and stopping without a return.

The nature, importance, and species of the shake above described, the most pleasing perhaps

perhaps and generally to be used of all the eight shakes mentioned by *Tosi*, being stated, the only point remaining to be considered is the best method of acquiring it.

The common rule is to proceed slow from the auxiliary note to the principal, and accelerate the motion gradually with the *gula*, or rather upon the *epiglottis* of the *trachea*, commonly called the wind-pipe, as is done with the fingers on the harpsichord, to the utmost quickness; but the difficulty of this method is to proceed from the slow and open motion to the close and final, without any quivering, hudling, violent agitation resembling a laugh, shaking the jaw, or other intolerable defects.

I would now propose to give the learner some idea, which may enable him to acquire the shake with more exactness and facility, by likening it to a pulsation, vibration, or instant rebound of the principal note to the auxiliary, after the manner of winding the horn, or to rolling on the drum, beginning from the auxiliary soft and slow, and beating gradually closer and louder;

louder, to its ending directly on the principal note : practice it plain and short at first, without the least stop or turn, that you may always have it under command.

Observe, the shake should rarely be made with force *di petto* by any voice, except a bass, which cannot easily form any other shake than the open and full from the breast.

The shake is either from the note above the cadence, which for distinction sake call superior and falling, or from the note below, which call inferior and rising, to be made for variety, according to the nature of the words and harmony.

A shake and turn is the moderately quick shake, ending with a turn quick or slow ; which latter is made by resting or stopping a little on the principal note after the shake, then returning to the auxiliary with an aspiration, and ending on the principal.

Observe in most cadences, especially of grave airs, to fall upon the shake with an appoggiatura and aspiration.

I would

I would here wish to stigmatize two very absurd and bad practices, because they produce a sameness, which is abhorrent of fine and elegant singing, namely, the perpetual use of the shake with a slow turn, and the long continuance of the very close shake, and that too unequally and hobblingly, till ending at length with a slow glide or appoggiatura unharmoniously from the fourth or third above, rolling down to the principal note.

The singer, till he shall have acquired a good shake, had better not attempt any, but save appearances by ending with an aspirated appoggiatura, or short turn; and it is best so to end most grave airs, even if he can make a good shake, being in its nature brilliant, and not so proper for grave movements as the lively.

A shake is thus marked " over the note, a turn ^, a shake, turn, and trilino ".

It was thought proper to conduct the scholar from what appeared the simple motions of the voice to the compound, that is to say, from the swell, glide, appoggiatura, slur, shake and turn, to divi-

F

sions,

sions, like one, who, teaching skilfully to write, proceeds from single strokes to letters, or in geometry, from a *punctum* to the formation of figures.

If the learner is well prepared with the first graces, he will meet with little difficulty in executing a division equally, distinctly, smoothly and quick.

Divisions are of four sorts, gradual, remote, marked and gliding.

In gradual divisions the notes lie near, in others at a distance, to be sung for the most part glidingly.

Marked or staccato divisions gradual up or down, both lively and swift, are executed with the throat in the manner of running on the feet, or trotting, by a light position of the voice on each note, and instant removal or rebound, from one to the other; by which means every note is preserved properly distinct, neither too closely joined, nor too much separated.

If the notes are marked above measure, with too much force, jerk, or rebound of the voice, the division will resemble the agitation of a laugh; if marked not at all,
the

the notes will be confused, and as it were adhere to one another, the same as in a bad shake.

In gliding divisions, which are less remote and slower than the marked, the notes move more smoothly and in closer union.

The scholar would do well to begin with the most simple divisions, and afterwards to practise those of difficult intervals, carefully free of any motion with the chin, as he did the shake, first slow, then by degrees quick, avoiding to mark them unequally, unless so directed with a dot or speck by the composer.

Marking divisions unequally, without leave of the composer, often produces an ill effect alone, but always in parts, while one sings the division equally, and another unequally, dotting or specking the notes.

These are some of the real ornaments and graces, which give taste, expression and elegance; and which, applied with judgement, give singers and players access to the hearts and passions of their hearers.

The use and application of Graces.

The scholar, when he hath obtained the graces of singing, perfectly and fully at his command, should be very attentive and discreet in the application and use of them.

Passages and graces, which owe their creation and existence to a lively fancy and rich vein of invention, require variously to be disposed by a profound judgement, directing what to introduce, and where, to most advantage.

You must never be seen without the Requisites of Singing, as well may you go without covering; nor must you adorn them with too frequent graces, and profusion of finery: always appear neat and plain, elegant but seldom, like Horace's Pyrra, *simplex munditiis*.

If the graces are crowded, or the same frequently repeated, what room for variety, the very soul of musick?

The singer, for instance, may avail himself of the glide *occasionally*, or appogiatura, in passing the more easily and smoothly to a third and other intervals,
but

but oftener of the slur, the protracted on grave, tender expressions, and the brilliant on lively, from the fourth down, or rising from the fourth below, just as the occasion may admit, or the fancy dictate.

The common practice of ever slurring down to the fourth, even in pathetic passages, is tiresome to a chaste ear, and betrays a poverty of invention in the performer.

“ After the free use of the shake, let the master observe,” says *Tosi*, “ if the scholar have the same facility in disusing it; for he would not be the first, who could not leave it off at pleasure.”

The too frequent use of turns, slurs, shakes, appoggiaturas—is tiresome even in a *solo*, but disgusting in parts, where no one should move beyond the composer, but in conjunction with his associates. “ He is highly blameable,” says *Tosi*, “ who, when singing in two, three or four parts, does so raise his voice as to drown his companions: all compositions for more than one voice ought to be sung strictly and neatly as they are written.”

Nor should the accompanier assume so much liberty of shewing his finger by the introduction of beates, trilles, and other flourishes; but attend upon the finger, and guide him with the most exquisite delicacy, by interspersing such notes only, and those stolen in, or whispered as it were by a soft prompture, as may meliorate the harmony, or in emphatic passages give it fulness and dignity, enliven the finger's imagination, and cover any accidental defects, catching him as it were when falling: this is properly to play, or as *Tosi* says, *fiddle* less, and make the instrument sing more: Thus Green accompanied, and so did Handel.

Here let parochial organists lend a little attention, to be sparing in their voluntaries, or those sportings, called interludes; to play the Psalm tunes neat and plain, with scarce any grace but the glide and apoggiatura; not suffer the children to drawl out of time, nor bawl, one crying and screaming louder than his fellow.

Let the player remember, that singing is natural, and playing artificial; art therefore

fore is the more excellent, the nearer it approaches to nature.

Psalmody, were it performed well by the whole congregation, either in harmony, unisons, or octaves, with a mixture of the *forte* and *piano* alternately, would have an amazing effect; and give us some faint idea of that, which must arise from the numerous instruments and voices in Solomon's Temple, while, as it is said, 2 Chron. v. 13. "They were as one, to make one sound be heard in praising and thanking the Lord."

I remember to be once struck with a small degree of this effect from all the children of Christ's Hospital, singing together equally loud and equally soft by turns, in unison.

Of all the graces the least tedious is the appoggiatura, "which, as Tosi observes, hath the privilege of being heard often without tiring," both in playing and singing; yet even this will tire, if employed, as it is by some, continually, almost upon every note: its frequency pleaseth most in solemn, pathetic airs, and the church re-

citative, very different from that of the stage.

I beg leave just to mention two instances instead of many, one recitative in an anthem of Purcell, the verse "Nevertheless, though I am sometime afraid—Be merciful"—and the other of a song in *Comus*, "How gentle was my Damon's air"—

"The church recitative," says *Tosi*, "does not admit those wanton graces of a lighter style, but requires some *mezza di voce*, many appogiaturas, and a noble majesty throughout."

We may now define recitative to be an expressive and elegant manner of speaking; which if the composer would set, and the singer execute with sense and gracefulness, let them ask themselves how an orator would pronounce the words, preserving the grammatical construction, touching lightly, without any appogiatura, short syllables and unemphatic words, and giving a due, but not fierce, energy to the emphatic.

Observe, no appogiatura nor grace ought to be made at the beginning, for two reasons;

sons; first, because there is no preceding note from whence to prepare, and secondly, because every exordium should be plain, simple and short: but by the beginning must not be understood merely the first note of a movement, but of every passage or sentence.

Again, no appoggiatura, unless the quick and close, should be taken, and that but seldom, with or near a glide, being similar graces, and one sufficient at a time, nor must a shake be joined with a glide, or appoggiatura, being opposite to them, and spoiling the effect of both; an appoggiatura may prepare a shake, slur, or turn, but not either an appoggiatura.

The modesty and softness of the glide, drag, leisure appoggiatura, slow turn, and protracted slur, suit best with pathetic notes; the close appoggiatura, quick slur, turn and shake set off the gay, and enliven the solemn.

Let the student ever remember to deliver the full, swelling tones *forte di petto*; but to execute all the graces smoothly and lightly rather *piano di testa*. Hence whoever

ever hath this art to any degree, is said to have a good throat and fine volubility; but he who is void of it, to have no throat, and consequently is no singer, however he may value himself for his knowledge of notes and harmony.

The manner of *waving* or vibrating on a single tone with the voice, especially on a fermibreve, minim and a final note, similar to that on a violin, or string on the harpsichord, hath often a good effect; but great care must be taken to do it discreetly and without trembling.

These hints, for as such only are offered the preceding observations and rules, may be of use to carry the student, instrumental as well as vocal, to some degree of excellence; at which however he must not stop, being apprised, that mediocrity in a singer, poet and painter, means ignorance, but proceed towards perfection by a diligent attention to nature, his own particular genius, and the performances of the most celebrated singers and players; who execute these graces in such manner, and touch the heart with others so delicately,
as

as the finest pen is incapable of describing to the understanding.

After all let the learner remember, that he is only to imitate with improvements, not servilely to copy, if he would be ambitious to stand distinguished by a character of his own; in particular let him avoid set passages and studied cadences, which if long, come impertinently even from a fine performer, but insufferably from an indifferent finger and wretched imitator.

What are called cadences betray in general such a want of invention, and absurdity of application, that they make a hearer of taste sick before they are half finished.

The student to make every grace his own, as well as to acquire an easy delivery of the voice, and freedom of throat, will do well to practise any full notes, with a mixture of divisions, passages and graces, without book, giving loose to his imagination and fancy, just as those do, who sing from ear and nature, oftentimes more sensibly

sensibly and agreeably than the mechanical artist.

From this familiar practice he will come to the execution of set pieces with the elegance of a painter, or statuary, who from a selection of fine features, limbs and complexion, form the figure of a Venus, Apollo, or Hercules, more complete than even nature itself in her present state of imperfection.

It will be right for the singer to accustom the ear, as the painter doth his eye, to the most agreeable compositions, and the most pleasing manner; because the ideas thus received will awaken his imagination, and beget taste; which again forms art, and art so formed perfects the defects of nature.

The student will now perhaps begin to have some elevated ideas of the elegance, the delight, and power of vocal musick, both serious and gay, and perceive, that whoever would excell in this enchanting art, he or she must be as Longinus says, *οὐκ ὁ τυχων ἀνθρωπος*, no ordinary, common person,

fon, but one of improved understanding, refined taste, and good manners.

To make an elegant finish we will borrow Madame Dacier's comparison, which she in her preface to Homer's Iliad borrows from musick, to convey her idea of a good translation.

“ We daily hear many vocal performers, who are skilled in the knowledge of musick, sing the notes of the tunes that are set before them, with the greatest exactness, without committing the least fault, and yet the whole is one entire fault; because being dull and having no genius, they enter not into the spirit of the composition with those flourishes and graces, which are as it were the soul of the tune: whereas we see others, who being more sprightly, and of a happier genius, sing the same tunes with the animation intended by the composer, and retain all their original beauty, while the melody appears almost another thing, though in itself it is the very same. This, if I mistake not, is the difference between good and bad translations;

translations; the one, by a low and servile adherence, gives the letter, the other, by a free and noble imitation, displays the spirit without departing from the letter, and makes quite a new thing of that, which was already known.

P O E T R Y.

P O E T R Y.

THE history of poetry, its rise and progress, ancient and modern, have been treated upon by very able and ingenious writers, the ancient among the Hebrews by Bishop Lowth, among the Greeks and Latins by Horace, and the modern among the Italians, French and English by Dr. Wharton; these topics therefore fall not under our consideration, but its alliance only with music, under the term *Profody*, that is, the art of metrical numbers, or versification, comprehending more especially these three particulars,

Accent, Quantity and Feet, to which may be added Rythm.

Accent prescribes the various elevation and depression of the voice, to be made upon certain syllables, and answers to tones in musick; quantity ascertains the measure of syllables, whether long or short, and answers to time; feet determines the metre, that is, the kind of verse, answering to melody; and rythm is the proper disposition of parts, that agreement or combination of sound, time and sense, between a certain number of verses, two even, named *couplets*, four and more, or uneven, five, seven, eleven, thirteen, commonly called *stanzas*, which pleases the ear with regular variety, and constitutes a kind of harmony.

Accent in modern acceptation is often confounded with quantity and emphasis. Indeed they are so closely connected, that it is easy for those to mistake one for the other, who do not attend with precision to the signification of appropriated terms.

Accent and quantity, when they happen to meet, as they often may, on the same syllable, will have the like or equal power.

An

An inelegant finger also, or speaker, may dwell too long on the accent, or strike it too forcibly, and by these means destroy quantity, or confound it with emphasis; but when this is not the case, that accents, quantity and emphasis are very distinct properties, there can be no doubt, and a sensible composer, finger and speaker, will be always able to express them.

It is allowed, that every modern language hath more or less its tune or peculiar tone; and why should we imagine the ancient languages had not?

That accents were in use from the earliest ages in Greek, Latin and Hebrew, must be admitted in the very nature of things, notwithstanding they might not be marked, but in manuscripts of very late date.

Every poet begins his poem with “ I sing—Sing, O Muse—Sing heavenly Muse—I tune the vocal shell—I will sing unto the Lord—and in chorus, Sing unto the Lord; for he hath triumphed gloriously.”

Poetry is said to have this peculiarity over prose, “ That it joins musick with

G

reason”

reason"—But how can there be musick without accents, that is, tones?

Indeed these tones are so very minute and various in their degrees of elevation and depression, that it is impossible to specify them by any characters, or express them by any instrument, so as to answer the inflexions of the human voice; and for this reason, perhaps, they were by the ancient Greek grammarians taken in a general view, and reduced to three, the acute raising the voice, the grave falling, and the circumflex ~ both raising and falling it, without any determination of the exact height, depth, or intervals, whether a quarter, half, or whole tone, a second, third, fourth, fifth, sixth, seventh, or eighth; nor is it possible for us to ascertain them even in our own language, much less in Greek and Latin. Every speaker and every poet must be left to do it with the best modulation he can, according to the nature of his voice, and the goodness of his ear; for certainly some modulate more agreeably than others.

To guide modulation, and regulate the voice within certain bounds of tune and time, seems to have been anciently the use of the flute and lyre, sounding perhaps and striking now and then on the strings little more than the fundamental or key note, not accompanying with any certain, regular air of its own; in which with us accent is frequently misplaced, the emphasis improperly given, and quantity destroyed, both by the composer and singer, to the confusion of metrical numbers and their pleasure.

The Italians and French are much more delicate in their accentuation of words and syllables, to be perceived agreeably by a nice ear, without understanding the languages, and so we may imagine were the Hebrews, Greeks and Romans, than the English, who have a fierceness and rapidity in their pronunciation of the vowels and consonants, peculiar and perhaps suitable to their constitution and climate, and which they conceive to be proper and animated.

The Greek and Latin Poets sung according to certain rules of accents; in which it is easy to perceive a very great propriety, particularly in the acute, the rules of which are the most numerous, and seem to be the most curious, especially the three following.

First, In trisyllables and polysyllables the acute is placed on the *antipenultima*, whether long or short, when the *ultima* is short, as *almighty*, *bécometh*, *indignation*, *delivered*; but on the *penultima*, when the *ultima* is long, *multitude*, *desolate*.

Secondly, On the *penultima*, in most words, where the *ultima* is pure, as *burial*, *pitieth*.

Thirdly, In dissyllables the acute is placed on the *penultima*, whether the *ultima* be long or short, as *béhold*, *mércy*, *jóyful*.

These rules seem to be prescribed by the judgement as well as required by the ear, in every language; there appears in them a natural propriety.

For in every instance the *acute* occasions each syllable to be heard distinctly, variously

ously and agreeably, which otherwise would be lost to the ear.

If the syllable be long the acute will enforce it, if short, make it sufficiently audible, both otherwise liable to escape the notice of the ear in the hurry of common pronunciation ; which pays little regard to quantity, distinctness and melody.

The English, whether from sensation of the cold air, or from a natural activity and precipitation, are remarkable for not opening their mouth, and staying a sufficient time on the vowels : they make no difficulty of articulating three or four consonants without a vowel, as *s, t, r*, in *strength*, and dismissing a vowel, as in *London*, or shortening it before two or three consonants, as *u* before *s, t, r*, in *industry*, or diphthongs, as *ou* in *variously*.

In polysyllables, as well as in trisyllables, some one syllable has a little respect paid to it, commonly the first, by receiving what is vulgarly called the accent, but more properly a kind of jerk or thrust, and the other syllables, forced to shift for

themselves, are tumbled down and trodden under foot in the croud.

In short, it is accent which gives every language melody, expression and variety, and ought therefore to be attended to, not only by the poet and singer, but by every graceful speaker.

Quantity, the next article under consideration, ariseth from the vowels, which in their formation, and with respect to each other, have three degrees of time, long, longer, and very long; short, shorter, and very short.

I hope I shall not be thought tedious and over nice, if I here go over a part of the same ground as in p. 7, on the simple and intermediate vowels, and a little more discriminate them and the consonants.

A, In formation and nature, is very long in the words *aw*, *all*; long in *father*, *mane*; short in *man*, *bath*, and very short in *aver*, *general*.

Again, *a* in *aw*, *all*, the German broad *a*, is longer than in *father*, *mane*, and in its nature is longer than any other vowel,
being

being formed deeper in the throat and with the mouth more open.

Let it be observed and well attended to, that the general sound of this first letter of the alphabet in English, French and Italian, is that of *a* in *father*, and not of that in *aw*, falsely so named by all who teach French and Italian.

E open, or the circumflexed *e* in French, as *bête*, the same as in our words *abate*, *mate*, and in Italian before two consonants, as *meffa*, *capello*, *fratello*, is very long, reclining upon *a*; in *beal* it is long, short in *ell*, *fell*, and very short in *me*, *ever*, *even*, *being*, *general*, approaching to *i* in *give*.

I is very long in French with *e* feminine final, as *facile*, and in Italian before two consonants, as *bravissimo*, the same as in our words *field*, *feel*, *eel*, *yield*; short in *fill*, and very short in *fir*, *sir*.

O is very long in *bought*, the same as *a* in *all*, long in *ob*, *goad*, *note*, short in *of*, *got*, *not*, and very short in *London*, *son*.

U is long in *woo*, *pool*, *fool*, short in *pull*, *full*, *bull*, and very short in *put*, *but*, *busy*.

This kind of reasoning, if carried into the languages of Greece and Rome, might serve to open the sense of many observations made by their writers, particularly of a passage in Dionysius, often referred to without a clear explanation; "A short syllable, says he, differs from a short, and a long from a long," διαλλάττει βραχὺ καὶ συλλαβὴν βράχυν, καὶ μακρὰ μακρᾶς, thus two alphas αα, or the circumflex alpha ᾱ, as in λᾱας λᾶς was very long, so in λαος, θεα voc. case, and the first α in αωνας: after this manner in Latin *a* is long in *aer*, *i* in *dius*, or with the digamma *v* in *divus*.

We are told by Quintilian, that the first *e* in *esset*, from *edere* to eat, was very long, to distinguish it from *esset* of *sum*.

In like manner the diphthongs are long, very long and short, so are even the consonants.

The guttural consonants are long by nature, especially the rough aspirate *gb*, as sounded by the Jews in גב, and the *x* by the Spaniards in *Alexandro*: the other aspirates some of them are long, and some short.

The

The semivowels, mutes and liquids are very short, excepting the nasal *y* in Hebrew, answering to our *ng* in *song*, which by nature is long, particularly as sounded strongly and disagreeably through the nose by the Jews in *ly*, and *e* and *o* before *n* by the French in the words *comment*, *rien*, *bien*, *bon*, *mon*, *monfieur*; but in English it is always sounded clear of the nose agreeably, and made very short, so as to be almost inaudible, by a soft and quick pronunciation, as in *strength*, *sing*, *bleffing*, *wrong*.

The Welsh, Scots and Germans generally pronounce the gutturals *gh*, *ch* soft and short, not so strong and rough as do the Jews and Spaniards.

Thus we see the consonants have not only a sound of their own, independent of the vowels, but even quantity; which influences their measure.

This, it may be said, is running into refinements of theory; come to the plainness of usage, and the instruction of schools, which consider the vowels and syllables as long and short only.

First

First then, according to the rules of prosody, a vowel and syllable is long in Greek and Latin by position, that is, situation before two consonants, either written or pronounced, as, *littus*, or *litus litora*, and before a double consonant *x*, *z*.

The English have a peculiar way of pronouncing a vowel forcibly before a single consonant, so as to double it, and at the same time to make the vowel short, as *fin*, *finner*, *mother*, pronounced *mutbther*.

Secondly, All diphthongs proper are long; others are common.

Thirdly, One vowel before another is generally short, and before a single consonant.

There is a great and natural propriety in the rule of a vowel long by position. For certainly more time is required in getting over two consonants, that is, two obstructions, than over one; and the English common vulgar pronunciation, which pays little or no regard to real accent, quantity, distinctness, or melody, by changing the vowels, the long into the short, and kicking the consonants out of doors,
is

is exceedingly ungraceful, and oftentimes absurd; for example, in the word *industry* *u* before *s*, *t*, *r* is made very short, contrary to all rule and nature; but John Bull will have it so, and if you say any thing to the contrary, he will say, you are a blockhead, or will knock you down as readily as the consonants.

This rapidity and boistrousfness may perhaps be borne with in common utterance, but it certainly ought not to be carried into singing, poetry and oratory.

From the preceding observations we may draw two useful rules, that *as* one vowel before another, or a vowel before a single consonant, may make a short syllable, so two very short syllables will be equal in time to one short, that is, two quavers to one crotchet; as,



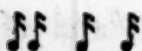
For those rebellious, here their prison ordained,

And again, four very, very short syllables are equal to one short, that is, four semiquavers to one crotchet, as,



Various are the ways of God to man: or,
How various are the ways of God to man!

Immediate



Immediate are the works of God.

These two rules may serve to explain and render needless the exceptions and licences of three figures, called *synalæpha*, *synæresis*, and *diæresis*, assumed by the Greek and Latin Poets to abate the rigorous laws of quantity.

Synalæpha is the elision of a final vowel, or an *m*, before one initial, or the collision of a vowel left out in scanning, as in Homer,

— αλγιστὸν
Πάλλας δὲ ἰφθίμους —

In Virgil

— *Multum ille et* —

In Milton

Above the Aonian mount —

Synæresis is the coalescence of two or three short vowels between two consonants into one, as *toward*, *poet*, *being*, *question*, or the contraction of a word by the expulsion of a very short vowel before a mute or a liquid, as *ev'n*, *beav'nly*, *sov'reign*, *gen'ral*,
lov'd,

lov'd, e're, o're, pris'n, sp'rit, for even, heavenly, sovereign, general, loved, ever, over, prison, spirit, or of a consonant, as, *wou'd, ta'k, Lon'on,* for would, talk, London; but there is no reason for the expulsion of a vowel or consonant in writing, either by synalæpha or synæresis, because the doctrine or rule of two very short syllables are equal to one short, and two, or four very, very short, equal to one short, will make the time the same in two, three, or four syllables as in one.

No English reader of common understanding wants to be informed, that *even, heaven,* are not to be pronounced drawlingly and slow, as two syllables, *even, heavenly,* but rapidly as one syllable, with a weak final syllable, or rather as two very short syllables, equal to one, as in the verse,

Before all temples the upright heart and pure—

Here *les* and *tbe* are two very short syllables to be pronounced quick as one short, with the hand up; for it spoils the verse to join *tb'* with upright, the hand or foot down, as printed.

If

If any word beginning with a consonant, as *godly*, be substituted for *upright*, the measure and melody will be the same,

Before all temples the godly heart and pure.

These and other abbreviations have been introduced by hasty writers, humouring common pronunciation, and readily embraced by printers, to the defilement, corruption and change of the Greek and English languages, as *e're*, *o're*, *fro*, for ever, over, from—

The expulsion of a vowel or consonant, with an apostrophe, is not only a deformity to the eye, but it oftentimes embarrasses the sense, and spoils the melody of the verse, especially at the end.

A final very short syllable is so weak, that it passeth off imperceptibly to the ear, and goes for nothing.

This is continually observable in Milton, not only at the end of a verse, but in the beginning and middle.

————— and in his rising seemed

A pillar of state —————

Bristled with upright beams innumerable

Hence fills and empties to enlighten the earth.

Innu-

Innumerable before the Almighty's throne.
Yet not so strictly hath our Lord imposed labour—

The expulsion or silence of a consonant in pronunciation, especially of a mute or liquid, may come under synæresis, as *l* in *pillar*, *would*, *t* in *bristle*, *fetch*, *d* in *and*—

In this case a syllable may be considered as common, either long or short, just as it may suit the poet's conveniency, notwithstanding the rule of position; so in Latin *a* in *patris*, a contraction of *pateris*, the genitive of *pater*, is common.

Diæresis is the reverse to synæresis, separating two vowels, *toward*, *being*, *poet*, into two syllables instead of one.

There is a rule, which might have been extended to other languages, and not be confined to the English language, that prepositions in compound, as, *converse*, *aspect*, *despise*, *acquaint*, may be short, if separated, according to derivation, that is, cōn-verse, ă-spect, dē-spise, ă-quaint, like in-spire, rē-flect, or long by position.

Milton follows this rule so closely, that he is supposed to make *a* in *aspect*, *pro* in *process*—

process—short, contrary even to pronunciation ;

————— with grave

Aspect he rose —————
 Immediate are the works of God, more swift
 Than time or motion ; but to human ears
 Cannot without process of speech be told.

Pope too is charged with the like error of making *con* short in converse ; but it is long, and *verse* is to be read as a weak syllable, with a very short *cæsura*.

Generous converse—a soul exempt from pride.

Dr. Johnson, treating on grammar, says, that prosody comprises orthoepy the rules of pronunciation, and orthometry the laws of versification.

With due respect for so able a critic, and so fine a writer, I would observe, that orthoepy is a part of grammar, confined to the doctrine of letters, their formation and sound by the organs of speech, and that prosody hath a distinct province of its own, presiding over accent, quantity and versification, or the disposition of syllables ; and he himself draws this line of separation in his own definition, when he says, that
 “ what

“ what are mere rules and guides in orthoepy, because liable continually to be broken in the hurry of pronunciation, are binding laws in prosody.”

It appears therefore surprising, that he, who could make this nice and judicious distinction between orthoepy and prosody, should yet join them in the closest union, or rather should subject prosody to orthoepy, by asserting, that in English, accent is the same as quantity, and that quantity is not subject to any laws founded in reason and nature, but depends upon pronunciation.

Hence he proceeds to lay down twenty rules for placing the accent, or rather stress, upon dissyllables, trissyllables and polysyllables: But wherefore the labour of the writer in collecting those rules, and of the reader in remembering them, if they are known by the daily practice of common pronunciation?

It seems improper therefore, that accent and quantity, even in English, should be guided altogether by the caprice and hurry of common pronunciation, rather than be

H

governed

governed by the laws of reason and of art : not that the laws of quantity are so strictly binding as to take away all regard of colloquial pronunciation, which hath great influence in every language, varying the quantity of syllables by dropping a consonant, and by changing a long vowel into a short, and a short into a long, even in the same word, or in a derivative and compound, especially and properly, when it is necessary to distinguish the different sense, or the part of speech, as, *för*, a causal adverb; *för*, the dative case; *pröceed*, *pröcess*; *gräfs*, *gräze*; *rēcord*, *rēcord*: So in Látin, *cōmo*, *cōma*; *sēdeo*, *sēdes*; *dūco*, *dūce*.

Observe; derivatives and compounds follow the quantity of their primitives and simples, when not diverted by distinction.

A poet then hath sufficient liberty, of which he may avail himself, by quantity, pronunciation and certain licenses, without imposing his own authority.

We may now fairly conclude, that accent and quantity have their distinct powers; which elegant pronunciation will observe

observe in prose, and in verse, as much as possible, the same as in prose.

For it is the choice and arrangement of words only which form a line or verse, and serve to distinguish poetry in the first instance from prose, in so much, that every poet is bound to pay a great, though perhaps not an implicit obedience to the usual or common pronunciation, otherwise he will embarrass his reader, and disgust the ear, notwithstanding the verse may contain its proper number of syllables or feet.

Certain syllables of a certain quantity constitute feet, so called, because measured in nature by the tread of the foot in walking, limping, dancing, trotting, galloping—and in art by the beat of the foot or hand up and down equally or unequally, called by the Greeks *apdis* and *beis*; which feet vary, as the syllables and quantity vary.

The art of poetry in different languages, and in different ages hath invented various kinds of feet; but those of general use are the Spondee, Iambick, Trochee, Dactyle, and Anapæst.

A Spondee is a foot of two syllables equal, and both long, answering to common time, either in one word or two, as in *thōusānd, vāst weīght, bōth stōd.*

An Iambick is also a foot of two syllables, but unequal, answering to triple time, the first short and the last long; as, *bēbōld, tō thrōw, fēlīcity*; and so is a Trochee, the reverse, first long and last short, as, *wāndēr, vārŷ, lēt mē.*

A Dactyle consists of three syllables, equal in time to a Spondee, the first long and the two last short; as, *wāndērīng, vārīōūs, tīme, ō yē*: and an Anapæst the reverse, the two first short and the last long, as, *ūnāwāres, ō yē Mūses, tō āvōid, bŷ thē nŷmp̄hs.*

To these may be added two other feet sometimes used, a Pyrrichius, two syllables both short, the reverse of a Spondee, as *mānŷ*; and the Tribrachus, three short syllables, as *gēnērāl, tō mānŷ.*

The feet of most use with us, because most prevailing, or, if I may so say, con-nate with, the English language, are the Iambick and Trochee, with a mixture of
other

other feet, as the Spondee and Dactyle seem most natural to the Greek and Latin.

Our Iambick measure compriseth verses of equal syllables, four, six, eight, ten, twelve, fourteen, sixteen; and our Trochaick of unequal, three, five, seven: If the line or verse consist of exact iambicks, then the measure is said to be *pure*; but *mixed*, if other feet are introduced.

Iambicks of general use are those of six, eight, ten, syllables; and trochees, those of seven.

Pure iambicks of four syllables, or two iambicks, which read without a break in one line, would make sixteen syllables.

The strains decāy
And melt away:
Unheard, unknown
He makes his moan:

POPE.

With ravished ears
The monarch hears:

DRYDEN.

Of six syllables, or three iambicks.

In peace at once will I
Both lay me down and sleep;

H 3

For

For thou alone dost keep
Me safe, where e're I lie.

MILTON.

Of eight syllables, or four iambicks.

Descend, ye nine, descend and sing;
The breathing instruments inspire:

POPE.

This is called Minstrel-metre.

Of ten syllables, or five iambicks.

By musick minds an equal temper know;
But when our country's cause provokes to arms,
How martial musick every bosom warms!

POPE.

This last is the measure mostly used by
ancient and modern poets, particularly in
pastoral, heroick and dramattick poetry.

Of twelve syllables, or six doubled.

He ceased; and leaving with respect he duely bowed;
And with his hand at once the fatal statue shewed.

This is called an Alexandrine; used constantly by the French, but seldom by us singly, and that only in heroick poetry; it unvariably requires a pause in the middle, at the sixth syllable.

Of

Of fourteen syllables.

When all shall praise, and every lay devote a wreath
to thee,

That day, for come it will, that day shall I lament to see.

This verse, being inconvenient to pronounce and write, by reason of its length, is broken into an agreeable measure, called Lyrick, of four lines, called stanza, staff or stave, consisting alternately of eight syllables and six, thus,

When all shall praise, and every lay

Devote a wreath to thee ;

That day, for come it will, that day

Shall I lament to see.

Observe, though the syllables of pure iambicks be equal, yet the time is unequal or triple, one to two, beat by beginning each line, and each foot with an up hand or foot, counting one while the hand is up, and two down ; moving slow, moderate, or quick, just as the sentiment is serious, grave, or lively, and the syllables are long, short, or very short.

The time is triple also in trochaick measure, only beat the reverse, two to one,

H 4

by

by beginning with the foot or hand down,
counting two, and one up.

Trochaick measure, of three syllables.

Sounds were heard,
Scenes appear'd,
Dreadful gleams,
Dismal screams,
Fires that glow,
Shrieks of woe,
Sullen moans,
Hollow groans:

POPE.

Of five syllables.

Give the vengeānce due
To the valiant crew.

DRYDEN.

Of seven.

Sometime walking not unseen,
While the plowman near at hand
Whistles o'er the furrow'd land;
And the milk maid singeth blithe,
And the mower whets his scythe:

MILTON.

In iambick measure a long syllable is
presupposed from the ending of a prior
line,

line, and a rest equal to a crotchet or two quavers; then taking the remaining short syllable, or note of the bar, you begin with an up hand; but in trochaick measure you begin the verse and bar with a long syllable, and with a down hand, having halted at the end, or stopping with an imaginary short syllable or rest.

Now then, since motion naturally begins from the foot down, trochaick may be considered as the first measure; which, concluding the verse with a long syllable down, prepares the iambick beginning with a short syllable up: hence the alternate and agreeable flow of trochaick and iambick measure, thus,

Let me wānder not unseen,
By hedge row elms, and hillocks green;
While the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

An iambick verse follows a trochaick more pleasingly than a trochaick an iambick, because of the halt at the end, required to complete the bar.

As

As there are in nature but two kinds of time equal, spondaick and dactylick, called binary or common; and unequal, trochaick, iambick, called ternary or triple; and as the continuation of the same time is apt to tire the ear, invention steps in to its relief both in musick and poetry; in musick with variations of the time by duplicate and triple proportions or ratios, and in poetry with a mixture of different feet, different pauses, and various endings; sometimes also with a diversity of measure, in order to rouse the attention and surprise the judgement by adapting sound to sense.

The mixture of feet, pauses, and adaptation of sound most deserving of notice, are those in heroick measure.




First then, English heroick verse admits at the beginning any foot; a trochee before an iambick, often, as,

Fāvor'd ǒf hēaven so highly————
 Prōne ǒn thē flōod extended long and large.
 In thē bēginning how the heaven and earth
 Rōse ǒut ǒf chāos————




Sometimes a spondee followed by an iambick, as,

Lāy flōatīng mānŷ ā rōod————

A tribrachus, or anapæst, as,

To  many a  row of pipes the sound board breathes,
 Myriāds  | though bright————

The dactyle before the iambick, as,

 Various with bōastful arguments pourtrayed
 Thou  Spirit, who  | lēdst————
 Rēgiōns ōf sorrow————

Secondly, It admits a spondee at the end sometimes, or elsewhere; but a spondee or iambick must follow, and an iambick or trochee precede, to preserve the time regular, as,

Thus at the shady lodge arrived, bōth stōōd;
 Bōth tūrn'd, and under open sky ador'd.—IV. 721.
 Earth felt the wound——VIII. 781.

Though changed in outward lustre, that fix'd mīnd
 And hīgh disdain from sense of injur'd merit;

The

The God, that made both sky, air, earth, and heaven,
Nor the deep tract of hell—

Thirdly, A dactyle, or trochee, after an iambick or spondee, are sometimes introduced, but seldom agreeably, as,

—————tēmpēstūōūs fire.
And toward the gate rōwliŋ hēr bēstīāl train
Satan had journied on pēnsīve and slow.

Here the dactyle or trochee, call it which you will, is very descriptive; the dactyle or trochee is less pleasing in the middle than in the beginning of a verse.

Which now the rising sun gilds with his beams,
Bēttēr pīcturēs of vice tēāch mē vīrtūe,
And the soft wings of peace cōvēr him round.

The rythm of these lines is hurt by trochees following iambicks. A trochee after an iambick being contrary, ὁ τροχαῖος ἀντίπαθε τῷ ἰάμβῳ, by opposing, slowness to speed, and hindrance to motion, will not mingle agreeably, as is properly observed by the author of the Rambler, Vol. II. No. 86.

In

In the accommodation of sound to sense, quick iambicks, dactyles, and very short syllables, represent haste and jumping, or unequal motion.

Spondees, particularly those made up of monosyllables and trochees, express slowness, hindrance and difficulty of execution.

Immediate are the works of God, more swift
Than time or motion——

When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow.

The Rambler, vol. II, No. 92, 34, who smiles, not without reason, at the imaginary flight of Camilla in the heavy syllables of an Alexandrine, and very properly checks the fancy of the poet as well as reader, in its pursuit of sound with sense, “that on many occasions we make the music, which we imagine ourselves to hear; that we modulate the poem by our own disposition, and ascribe to the numbers the effects of the sense”—But then he seems to run into the extreme, when he denies, that in the line which describes the efforts of Ajax, there is any particular heaviness,

heaviness, obstruction, or delay. He must be naturally or studiously dull of hearing, who cannot perceive acceleration in the lines of Milton, or retardation in those of Pope.

It was necessary to give the reader some ideas of the mixed feet observable in English heroick verse, that are really melodious; because conceit and fancy frequently operate in the mensuration of lines, by what is commonly called scanning, particularly those of Milton; whose rythm in general is so pleasing and descriptive, that it may incline a refined imagination to discover more variety of metre than the author intended, to vindicate many lines which have their proper quantity of syllables, but no apt numbers; or falsely to censure some, which will be found to have both, when properly read: Milton understood vocal musick, and therefore is not hastily to be blamed by those, who do not.

Observe, the time is to be as exactly kept in quick and very short syllables as in others, only with the difference of hastening

ing with quavers, or semiquavers, instead of moving in minims and crotchets.

The pause, otherwise called the *cæsura*, as we have observed, p. 31, is a little rest, halt or stop, to be made judiciously in certain parts of a verse, for the sake of preserving the time of the numbers, as well as of pointing out the sense, variously drawn out, as Milton expresseth himself in his preface, from one verse into another.

The reader, if his own observation and understanding do not sufficiently direct him to discern on what syllable the pause most properly falls, and is not satisfied with what we have said upon it, may consult the first note of Milton's *Paradise Lost* of Newton's edition; but particularly the *Rambler*, vol. II. No. 90.

The English heroick verse, which like the Grecian and Roman, varies the *cæsura*, is for this reason far superior to the French, which confines it to the sixth syllable, and by its mixture of feet is more various and pleasing than even the Grecian and Roman.

To

To the iambick measure may be reduced that of the dactylick and anapæstick, very quick and lively, used in songs or odes, by beating the two very short syllables with an up hand the time of one short, thus,

Māy I gōvern my pāssions with ābsolūte sway,
And grow wiser and better as time wears away.

Mỹ time, ǒ yě mūses, wās hāppily spent,
When Phebe went with me where ever I went.

Dīōgēnēs sūrly ānd proud.

When terrible tempests assail us.

In mý rage shāll bē sēen

The revenge of a queen.

The four first lines are equal in time to an iambick verse of eight syllables; the fifth to one of six, so is the sixth with a final weak syllable, and the last to one of four. In this kind of measure, frequently, too much liberty is taken with quantity.

Such is the measure of English verse, arising from the nature of the English language; whose general cadence is iambick, or trochaick, as will be found upon trial in almost every well formed sentence.

Take for instance, the beginning of Genesis, which by leaving out the definite article

article *the* before heaven and earth, or by an elision, or two very short syllables, will be a pure iambick verse of twelve syllables, excepting the first foot, which is a trochee.

In the beginning God created heaven and earth.

Omit *the* before beginning, then it will make a trochaick verse of eleven syllables,

In beginning God created heaven and earth—

Divide the first verse, and it will become alternately a trochaick of five syllables, and an iambick of six.

In beginning God
Created heaven and earth.

Again, Take Isa. xl. 11.

Comfort ye, comfort ye, my people, saith your God.

This iambick verse of twelve syllables, with two dactyles, or two long syllables, or two very short instead of two iambicks, by omitting *ye*, will become a trochaick of eleven syllables, and of nine by not reiterating *comfort*.

Cōmfōrt, cōmfōrt yē mȳ pēoplē, saith yōur Gōd.

Cōmfōrt yē mȳ pēoplē, saith yōur Gōd.

Hē shāll feēd hīs flōck

Like ā shēphērd.

To write on poetry, a very Proteus, with unerring exactness and precision, is exceeding difficult, if not impossible; all faults, therefore, and mistakes in the preceding observations humbly request the candor of those, who are skilled in this curious, various, and pleasing art.

Our heroic verse, both rhyme and blank, which took its birth so early as the sixth century among our Saxon ancestors, made great advances in growth through the eighth, ninth, and tenth centuries, under Charlemagne, Charles the Bald, and Pope Leo the tenth, up to the time of our Edward the third, in the fourteenth century, the flourishing age of poets, Dante, Petrarch, and Boccacio in Italy; Barbour and blind Harry in Scotland; Chaucer and John Gower in England, as largely, labouriously, and with great ingenuity expatiated upon by Dr. Warton in his history of poetry.

The

The early specimens therein produced, as might naturally be expected, at the same time, that they appear rude to our eye and ear, certainly are curious, entertaining and instructive to the understanding: the like were the dawnings of poetry among the Grecians and Romans.

One very great use in viewing these ancient draughts is, that it leads us to a high esteem and love of our ancestors, from whose plantations, cultivations and trials, we enjoy plenty of most delicious fruits: the roughness of predecessors makes way for the polish of posterity.

The following specimens in the first and second volume of Dr. Warton, from the year 1327, the reign of Edward the third, to 1558, the reign of Elizabeth, may not be unpleasing to the improved ears of the moderns.

A rural description from an heroic poem, called the History of Robert Bruce, king of the Scots, written by John Barbour, Archdeacon of Aberdeen, about the middle of the fourteenth century, during the reign of Edward the third: the reader will

observe to pronounce the plural number of substantives ending in *is* as two syllables, and two very short syllables as one, in *Jupiter*, with a cæsura; *tendre*, *simple* as one, the final syllables being weak and going for nothing.

This was in midst of month of May,
When singing birds in ilka spray,
Melland their notes with seemly soun,
For softness of the sweet seasoun,
And leavis of the branches spreed,
And bloomis bright beside them breed,
And fieldis strawed are with flowers
Well favouring of feir colours,
All things worthy, blyth and gay.

A description of the spring in a poem, entitled, The Acts and Deeds of the most famous and valiant Champion, Sir William Wallace, by blind Harry, in 1361.

Gentle Jupiter, with his mild ordinance,
Both herb and tree reverts into pleasance;
And fresh Flora her flowery mantle spread
In every dale both hop, hight, hill and mead.

A description of the *morrowe*, that is, morning, in Chaucer's Night's Tale, written in imitation of Boccacio's *Theseid*:
Chaucer's

Chaucer's Romaunt of the Rose is also taken from a French poem, Le Roman de la Rose.

The merry lark, messengere of the day,
Salewith in her song the morrowe gray:
And firste Phœbus rysith up so bright,
That all the Orient laughith at the sight,
And with his streamis dryeth in the greves*
The silver droppis hanging in the leves.

OF BEAUTY.

The God of Love, jolife and light,
Ladde on his hand a Ladie bright
Of high prize, and of grete degree,
This Ladie called was Beautie,
And an arrowe, of which I told,
Full well ythewid was she holde;
Ne was she dark, ne browne, but bright
And clere as is the monè light.
Her flesh was tendre, as dewe of floure,
Her chere was simple, as bird in boure,
As white as lillie, or rose in rise;
Her face was gentil and tretise,
Fetis she was, and small to see
No wintrid browis heddè she;
No popped here,† fôr it needed nought
To windir or to peint ought.
Her tressles yelowè, and long straughten
Unto her helis down they roughten.

* Groves.

† Hair.

From Chaucer's Palamon and Arcite.

A Christöphër on his brest of silver shene,
A horn he bare, the bandrek was of green.

From Barkley's Pastorals in the fifteenth century.

ON VIRGIL.

He sung of fieldes and tilling of the ground,
Of sheep and oxen, and battayle did he sound;
So shrill he sounded, in termes so eloquent,
I trowe his tynes went to the element.

From Dunbar's Thistle and the Rose,
composed on the marriage of James the
fourth, king of Scotland, with Margaret
Tudor, eldest daughter of Henry the se-
venth, king of England: 2d vol. of Hist.
Poetry, p. 257.

In this poem we have the curiosity not
only of fine poetry, but of spelling and
pronouncing words, such as *quhen*, from
the Latin *cum*, or *quando*; *quhois*, from
cujus; *quhyt*, that is white; in which
words *quh* have the sound of the guttural
aspirate π in Hebrew, and of *ch*, *gh*, *ct*, in
German, Scots, Welch, and Irish, stronger
than

than in our words, *who*, *whose*, *whom*,
when, *why*, pronounced soft, *bo*, *boose*,
boom, *buen*, *buy*: in *muddir*, that is, mo-
 ther, the double *dd* has the sound of the
 hard aspirate *db* in Welch, and in our
 word *the*.

Quhen Merche was with variand windis past,
 And Apperyll had with her silver shouris
 Tane lief of nature, with an orient blast,
 And lussy May, that muddir is of flouris,
 Had made the birdis to begyn thair houris
 Among the tendir odouris reid and quhyt,
 Quhois harmony to hair it was delyt:

In bed at morrow sleeping as I lay,
 Methocht Aurora, with her christall ene
 In at the window lukit by the day,
 And halfit me with visage pale and grene;
 On quhois hand a lark sang, fro the splene,
 Awak, luvaris, out of your slemering,
 Se how the lussy morrow doth upspring.

A description of the creation, from
 Lyndesay's poem, called *The Monarchie*,
 1556.

Quhen God had made the hēvinis bricht,
 The soñe, and mone, for to gyf licht,
 The starry hevin, and cristalline,
 And, by his sapience divine,

The planeits, in their circles round
 Quhirlyng about with merie sound ;
 He clad the erth with herbs and treis,
 All kynd of fischtis in the seis,
 All kynd of best he did prepair,
 With foulis fleting in the air :
 When hevin, and erth, and thare contents
 Were endit, with thare ornaments,
 Then, last of all, the Lord began
 Of most vile earth to make the man ;
 Not of the lillie or the rose,
 Nor cyper-tre, as I suppose,
 Nether of gold, nor precious stonis,
 Of earth he made flesche, blude, and bonis ;
 To that intent he made him thus,
 That man should nocht be glorious,
 And in himself no thinge shulde se
 But matter of humilitie.

A complementary, or epigramatic praise
 of Robert Allot and Christopher Middleton,
 by John Weever, 1599.

Quick are your wits, sharpe your conceits,
 Short and more sweet, your lays ;
 Quick, but not wit, sharpe no conceits,
 Short and less sweet my praise.

From the Paradise of daintie Devises,
 in fourteen syllables, written by Richard
 Edwards,

Edwards, (bred under Etheridge, Gentleman of the Chapel, and Master of the Boys, 1561,) on Ter. Apothegm, *Aman-tium iræ, amoris integratio est.*

In going to my naked bed, as one that would have
slept,

I heard a wife sing to her child, that long before had
wept:

She sigh'd sore, and sang full sweet, to bring the
babe to rest;

It would not cease, but cried still, in sucking at her
breast.

She was full weary of her watch, and grieved with
her child;

She rock'd it, she rated it, till on her that it smil'd.

Then did she say, now have I found this proverb
true to prove,

The falling out of faithful friends, renewing is of
love;

Then kiss'd she her little babe, and sware by God
above,

The falling out of faithful friends renewing is of love.

Edwards was the author of the song in praise of musick in Shakespeare's *Romeo and Juliet*, "When griping grief"—Also of "Sing, O the willowe shall be my garland"—in *Othello*; and the ballad of "Sufanna"—in *Twelfth Night*.

The

The first species of the drama, or an heroic tale, Dr. Warton says, worthy notice, is the tragedy of Gordobuc, in the reign of Elizabeth, written by Thomas Sackville, Lord Buckhurst.

It is divided into acts and scenes, with all the formalities of a regular play, in blank verse, except the chorus after every act, being an ode in rhyming stanzas; wherein the substance of what had just passed is recapitulated and enforced with moral reflections, or illustrated with poetical and historical allusions, after the form of the Greek tragedy.

THE
NATURE AND ALLIANCE
OF THE
EPIC AND DRAMATIC POEM,
AS IT EXISTS
IN THE
ILIAD, ÆNEID AND PARADISE LOST.

OF all the endowments and powers, with which man is so highly distinguished and honoured by his Maker, no one appears upon the nicest inspection and scrutiny, more wonderful and curious, entertaining and useful, than that of sounds, whether delivered by the voice to the ear in musick and speech, or expressed to the eye in the characters of writing and language, under the twofold mode of prose and poetry.

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In poetry language and words are confined, like a smooth, pure stream within its banks, to a certain measure of time and numbers, called feet and verse, animated by images and fiction: in prose it runs freely as water in the ocean, though not rough and boistrous, boundless and without shores; for the most part it is plain and placid, yet occasionally it may surprise, be sublime and figurative as in poetry.

Among the various species of poetry, the noblest and nearest a kin to each other seems to be the epic poem, and its imitation, the dramatic, both having an action, actors and manners: in some particulars they agree exactly, and in some they differ.

First, They differ in this, that the dramatic poem, otherwise called a play, whether tragedy, having for its subject the grave and affecting incidents of life, or comedy, when well applied, the fly smiler at vice and folly, and the pleasant insinuator of good manners, should *act* well, as Horace says, *agitur in scenis*, and is of short duration, being confined to four or five acts only, and to few persons—

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nec quarta persona laboret, who are brought to open view upon the stage, in conversation and action as in common life; whereas the epic poem *speaks* only, *res acta refertur*, and *reads* well in private, being calculated for the grave, the studious and the wise, for the philosopher, orator and legislator, by introducing, besides the leading and principal character, called the Hero, many other persons, many distant scenes, places, descriptions and people, a variety of narratives, incidents, episodes and speeches: which though invented and imaginary, a great part of them, extraordinary and surprising, being a kind of secondary or under actions and characters, introduced for the sake of variety, relief and instruction of the reader, by shifting the scenes; yet must they ever have an aspect to the principal action, not be outrageous, but possible, in some degree agreeable to nature and human life, civilized indeed and well ordered under the administration of Providence; whose aid and guidance the poet sets out with invoking, under the person of the muse.

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In the episodical intervals we are to look up to the poet for embellishments and all the exertions of genius.

Secondly, The drama should have the three unities, of action, time and place; but an heroic poem requires only unity of action, such as some high, predominant passion, a virtue, vice, or some great event, with a certain beginning, middle and ending, connected and uniform in its parts like the symmetry of the human body, or the construction of a fine edifice, as Horace says,

—*fit, quod vis, simplex duntaxat et unum.*

The action should begin from some fixed time and cause, and end in an expected catastrophe of misery or happiness, suitable to the nature of the action.

Thirdly, They entirely agree in demanding, that the diction and style be correct and perspicuous, neat and unaffected every where; elegant, sublime and passionate on occasions only.

For though poetry have a style and even words of its own, a licence of construction,

tion, and peculiar tropes and figures, scarcely admissible in prose, yet must not the style of poetry in an epic poem, especially in its narration and dialogue, be hard and obscure, infringing the general rules of grammar, and above common conceptions; which would render it useless to the generality of mankind, for whose instruction it is intended,

Fourthly, As they entirely agree in purity of language, so should they in purity of thoughts and manners, supporting their main design; which is the encouragement of virtue, and discountenance of vice.

The epic poem, as well as the tragic, should be ever interesting, by raising expectations and admiration, terror, pity, friendship, and even love, keeping the passions awake, and entertaining them, without putting modesty to the blush, and shocking the feelings of humanity.

For this purpose both should be careful to conceal every indecency, presenting to the eye and ear nothing indelicate, nor any thing offensive to the imagination,
except

except vice; which should be painted with strong and odious features, the ultimate aim of a dramatic and epic composition, being not to inflame the passions and appetites, but to check their extravagance, by refined thoughts, exalted sentiments, and affecting examples—in short, to create in us an abhorrence of vice, and love of virtue, in things natural, moral and religious: such is the pure nature and character of dramatic and epic poetry; which whoever can support the best, stands forth, in the opinion of Horace, the first instructor;

*Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando, pariterque monendo.*

Profit and pleasure, then, to mix with art,
To inform the judgement, nor offend the heart,
Shall gain all votes; to booksellers shall raise
No trivial fortune; and across the seas
To distant nations spread the writer's fame,
And with immortal honours crown his name.

FRANCIS.

“Dramatic poetry has, (says Dr. Blair, Vol. III. Lect. XLV.) among all civilized nations, been considered as a rational and useful

useful entertainment, and judged worthy of careful discussion"—He should have added—and of careful and prudent indulgence.

For no species of poetry and florid writings, the productions of airy imagination, require a nicer judgement to read, and more caution to see, than plays, novels and romances.

Common spectators by not attending to the characters in comedy, perhaps incapable of discerning their intention, often mistake vulgarities for wit, satire for applause, and vices for virtues.

What may be the dire consequences of such errors, it is easy to apprehend, and are too visible in the conduct of frequenters at public spectacles : Witness, for instance, The Beggar's Opera.

If the young, the spritely, the sedate could say, " I *sometimes* attend the theatres, *occasionally* read a novel, poetry and essays, to relax severer studies, divert a leisure hour, enliven the imagination and give brilliancy to conversation, then they would own the useful employment, and

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might

might not perhaps be ashamed to confess themselves to have been engaged in harmless amusements, and with some degree of profit and satisfaction to have slaked their thirst for novelty and humour at streams of easy and pleasant current indeed, but not the most limpid and pure.

A writer of great discernment hath given a very proper character of these publications, foreign and domestic, "That they serve to teach the minuter decencies and inferior duties—to regulate the practice of daily conversation—to correct those depravities, which are rather ridiculous than criminal—to remove either the savageness of neglect, or the impertinence of civility—to teach when to speak, or to be silent—how to refuse, or how to comply: these books are written to the young, the ignorant, and the idle; to whom they serve as lectures of conduct and introduction into fashionable life, but for little advancement in real, intellectual knowledge, and for purification of the heart:"—*Lives of the Poets*, vol. I.—See *Rambler*, vol. I. No. IV. Also Watts on the Improvement

provement of the Mind, and Remarks on the French and English Ladies, in a series of very entertaining letters by Dr. Andrews.

Perhaps there exist not essays so purely moral, occasionally religious, and so classically written in our language, as those of Addison in the Spectator, and Dr. Johnson in the Rambler and Idler, of which it may be said, what cannot be said of many papers in the Spectator, that they constantly preserve the highest degree of reverence to youth, by suffering nothing indecent to approach their eyes, and pay due respect to men of the first taste and most enlightened understanding, by presenting to their reason nothing meanly conceived, or meanly expressed.

The preceding observations may serve as rules, and a kind of standard, by which to try the perfection of an epic poem, and the justness of the following remarks, ranged in the order above prescribed, under three principal heads, The Action of an Epic Poem, its Language and Manners.

Epic or Heroic poems of most esteem and general approbation in the world, are the *Iliad*, *Æneis* and *Paradise Lost*.

The first is confessedly a complete original throughout; the second is almost every where a studied imitation, and in some parts a mere copy of the first; the third, though it often closely imitates both the former, hath yet the honour of frequently excelling them; and truly no wonder, since Milton had not only the original book of nature to copy from, and two excellent poems, but likewise the whole of divine revelation; which containing a variety of incidental facts and characters, most of them wonderful, instructive and affecting, if collectively taken, may be considered as forming one grand epic poem, under the conduct of a mighty hero, and finishing with an event or action, in which the whole world is interested.

It is possible and credible, that Homer and Virgil, both of them, might have seen the Old Testament.

Homer might have seen that part of the Old Testament, called the Pentateuch, the books

books of Joshua, Samuel, and even of the Psalms, in Hebrew; for he is supposed to have lived about the time of David, some say, of Ahab king of Israel, and Jehosaphat king of Judah, was a traveller after erudition, and very inquisitive. His comparison, Iliad III. of old age to grasshoppers, would incline one to believe he had seen Eccles. xii. 5.

Virgil, as well as some other poets of the Augustan age, might have seen the whole of the Old Testament, in the Seventy translation.

However, that they received the contents of Moses' history by tradition, many imitations in their machineries, sacrifices, and propensities to prophesy, afford sufficient proofs.

If the reader will suffer himself to be carried a little way, aside as it were, into the field of imagination, he may be amused perhaps, if not instructed and convinced, by the following instances, as imitations of Moses and the Prophets.

Minerva (Il. I. 213.) to comfort Achilles, under his quick resentment of Agamem-

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non's

non's ill treatment, assures him " There shall come a time, when Agamemnon will seek and solicit your favour and friendship by magnificent presents ;" which prophecy was fulfilled in the ninth book, 115, very similar to the promise given to Abraham, Gen. xv. 13. " Know of a surety, said God, that thy seed shall be a stranger in a land, that is not theirs, and shall serve them, and they shall afflict them four hundred years ; and also that nation whom they shall serve, will I judge, and afterward shall they come out with *great substance*:" which promise was accomplished Exod. xii. 35. " And the Lord gave the people favour in the sight of the Egyptians, so that they presented unto them such things as they would, jewels of silver, and jewels of gold, and raiment." 36.

Another most remarkable instance of poetic prophecy is in the beginning of the fifteenth Iliad, when Jupiter in discourse with Juno foretells the progress of the war, its termination in the death of Hector, and ruin of the Trojan kingdom, very similar again to the prediction in Psalm
lxix,

lxix. 25. and Psalm cvii. 7. bespeaking the death of the traitor Judas, and destruction of the Jewish state: Judas acting under the countenance, protection and authority of the High Priest and Jewish Sanedrim personates the whole; his sin is the sin of the nation; so the crime of Paris defended by Priam and Hector, was the crime of Troy.

Let us next look into Virgil's Poetic Prophecies.

When Alexander, after he had subdued his neighbours, entered Jerusalem, he was received by the High Priest and his Brethren with great pomp and ceremonious gratulations; they shewed him their temple and the place in the book of Daniel, which prophesied, that he should be the founder of the third great monarchy.

From this time Alexander shewed the Jews great favour, and encouraged many of them to settle in Macedonia and Alexandria; where afterwards, under the reign of Ptolemy Philadelphus, they had their scriptures translated into Greek, called the Septuagint, or Seventy translation.

When the Roman power, following the conquests of Alexander, began to lift up its mighty head over Greece, Syria and Egypt, many of the Jews retired into Italy, and took up their habitations in Rome.

Curiosity would naturally lead the men of letters, such as Ovid, Horace and Virgil, who were about the court of Augustus, to converse with these travellers, and inquire into their notions, customs, manners and writings; and the Jews would as naturally court their good opinion and recommendation to Augustus by civil receptions and communications, and might point out to them, as their forefathers did to Alexander, the prophecy of Moses, Deut. xxviii. 49. and of Dan. ii. 40. and vii. 7. that Rome should be the head of the fourth great monarchy.

They might go farther and possess them with a notion, that Augustus should be that universal prince, which they looked for in the person of their Messiah.

The Jews at Rome might thus look up to Augustus with adulation, as their brethren
did

did at Jerusalem, when they cried out with one voice, John xix. 15. "We have no king but Cæsar"—making him what he certainly was, the temporal Messiah.

Nothing less than such communications and flattering impressions of the Jews, could possibly lead Virgil to speak so openly and plainly of Augustus, *Æn.* VI. 786. as a divine offspring and the person promised to restore the golden age, and reign universally over all the then known world:

*Hic vir, hic est, tibi quem promitti sæpius audis,
Augustus Cæsar, divum genus; aurea condet
Sæcula qui rursus Latio, regnata per arva
Saturno quondam: super et Garamantas et Indos
Proferet imperium*—————

Virgil had before, *Æn.* I. 238. opened this prophecy in the person of Venus to Jupiter, calling to his memory the promise he made, that the Romans should bear universal sway:

*Qui mare, qui terras omnes ditione tenerent
Pollicitus*—————

The machinery of a cloud, so often made use of by Homer and Virgil in guiding, protecting,

protecting, and carrying off the heros from the field of battle, looks very much like that of Exod. xiv. 19. and 2 Kings ii. 11. and may the supposition be excused, should it not be approved, that the children of Israel's triumphant passage through the Red Sea gave Homer the extraordinary thought of making Achilles fight with the two rivers, Seamander and Xanthus, in the twenty-first Iliad: Homer did not think the hero of the Iliad complete, unless he encountered the elements as well as men.

What could have enabled Virgil, *Æn.* VI. 719. and Ovid, in the beginning of his *Metamor.* to speak so correctly and philosophically of the creation, except the first chapter of Genesis? What again could have given Virgil the thought, *Æn.* I. 592-3. of presenting *Æneas* to Dido with his face and shoulders in resplendent glory, and Horace, Ode II. 31. to desire Apollo that he would come with his shoulders veiled, but the passage in Exod. xxxiv. 29?

Reslitit Æneas, claraque in luce refulsit;

Os humerosque deo similis———

———tandem venias, precamur,

Nube candentes humeros amictus

Augur Apollo.

Homer, in the beginning of the second book of the Iliad, uses almost the very words of Moses, when he says, "Refulgent Fame marched at the head of the troops, and Jove gave majestic brightness to the face of Agamemnon."

One or two words more upon sacrifice, and I have done with the flights of fancy and imagination.

What could have induced the Grecians and Romans to embrace the system of sacrifices, and Homer and Virgil to describe it with such approbation and exactness? Could nature and reason? Indubitably not. For it was reason and the soft feelings of nature, that prevailed upon Cain and the Egyptians not to use sacrifice, but offerings only, and upon Pythagoras, as described most movingly, Met. XV. 75, to persuade his disciples against the practice. Nothing could have introduced a ceremony so opposite to nature and reason, and prevail upon two such nations as the Grecian and Roman to observe it so tenaciously, but tradition and the writings of
Moses,

Moses, that it was a divine institution and injunction.

The sacrifice, which Achilles prescribes for Phœbus, answers exactly to Gen. viii. 21. and Lev. i. 3. 10. requiring it to be *τελειων* of the lambs or goats, the most perfect and without blemish.

When Calchas explains to Achilles the displeasure of Phœbus, that it was not owing to the neglect of sacrifices, but to the want of pity for Cryses and his daughter, he says what Samuel (1 Sam. xv. 22.) did to Saul, "To obey is better than sacrifice, and to hearken than the fat of rams."

This country may felicitate itself upon an original dramatic writer in Shakspeare, if not upon an epic, in Milton, his last very ingenious and accomplished editor being judge, when he telleth us, "The greater part of Shakspeare's excellence was the product of his own genius. He found the English stage in a state of the utmost rudeness; no essays either in tragedy or comedy had appeared, from which it could be discovered to what degree of delight
either

either one or other might be carried : neither character nor dialogue were yet understood. Shakspeare may be truly said to have introduced them both among us ; in some of his happier scenes to have carried both to its utmost height."

How far Milton was an original epic poet will appear in our remarks upon his poem.

The Invocation, Proem and Action of an
EPIC POEM.

The beginning and opening of an epic poem is named " invocation ;" in which the poet either calls upon the muse to tell the subject or proposition, that is, the action, as also the hero, who has the greatest share in it, the time of its commencement, cause and final issue ; or the poet specifies these circumstances in his own person : the former mode seems preferable, as being purely poetic, and bespeaking more modestly and strongly the importance of the subject, and the attention of the reader.

It is one of Aristotle's rules, which most likely he drew from Homer, that the author

thor of an epic poem should seldom or ever be seen to speak himself, but to throw every thing as much as possible into the mouths of those who are the principal characters.

When the poet or historian only relates a speech, this is called *Oratio Indirecta*; but when the agent speaks in his own person, this is called *Oratio Directa*. The frequent use of the *Oratio Directa* is that which gives life and vigour to history and epic poetry.

Homer doth not say, "I sing," but desires the muse to sing, the anger, or rather the mad passion, of Achilles, that anger which was vexatious to himself as well as productive of numberless ills to the Grecians and Trojans.

Milton in like manner invokes his muse to sing the disobedience of the first man in eating the forbidden fruit, which introduced evil into the world, and occasioned his expulsion out of Paradise.

Ovid opens the *Metamorphosis*, which may be called a philosophical poem, on the
the

the matter and forms of things, in his own person,

In nova fert animus mutatas dicere formas

Corpora—————

My design is to treat of substances and their forms :

And then intreats the muse to aid him in his attempts—

Di cæptis aspirate meis.

Virgil does the same in both his poems, the Georgics and Æneid.

Homer and Milton expressly name the subject and hero of their poems ; but Virgil without any invocation speaks paraphrastically, or with a periphrasis of the action and the hero, “ I sing the arms and man, who”—

Here the action and hero are spoken of in such obscure terms, that to this day critics are not agreed on the action of the Æneid, whether it be piety, the settlement in Italy, a plan of civil government, or what.

Dryden says of Tasso, that he has split his hero in two, giving Godfrey piety, and Reynaldo

Reynaldo courage; but he himself, as well as others, cut Æneas in pieces, making him civil, popular, eloquent, politic, religious, valiant, without any predominant leading action or principle; which piety certainly is not: For a man may professedly be very pious and religious, and at the same time sluggish, dastardly, zealous without knowledge, impolitic, and inglorious, by failing and withdrawing in the day of trial; but courage founded upon real piety, that is, a firm faith and trust in God, will stand, like a house built upon a rock, unshaken in adverse weather, when the winds blow, the floods arise, and beat vehemently upon it, or to make use of Virgil's simile, Book IV. 441. where he likens the resolution of Æneas not yielding to the intreaties of Dido to a sturdy oak, resisting the winds.

By what did Æneas attract the admiration and love of Dido, but by his *forti pectore et armis*? This she herself confessed, Æn. IV. 11. to her sister, with this observation, *degeneres animos timor arguit*.

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The hero indeed, all take for granted, is Æneas, notwithstanding his name doth not occur till the ninety-sixth line; so that for any thing, which positively appears, both the action and hero of the Æneid remains to be guessed at, or at least not to be known, but by reading a great part, or the whole of the poem.

Might I be allowed to guess, as well as others, I would translate *arma* courage, or personal valour, and say, that this is the action, which the Sibyl impressed upon his mind, when she bid him—*tu ne cede malis, sed contra audentior ito*, as the Lord did Joshua, “Be strong and of a good courage.”

Thus we have in Homer, Virgil and Milton, a certain, simple, leading action: in Homer the action is a vice to be corrected, and in Milton; but in Virgil it is a virtue to be rewarded.

Homer traces the passion of anger through all its various degrees, motives and shapes, virtuous and vicious, particularly with the ill effects of pride, insolence, rashness, revenge, tyranny and cruelty, designedly and

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principally

principally in the person of Achilles, and accidentally in other Grecian and Trojan generals, terminating fatally in the death of Hector, and in unhappiness to Achilles for the loss of his friend Patroclus, as will be seen in our perusal of the poem.

Virgil on the contrary describes the excellency of courage, both kinds of it, that which is commonly called bravery and self-confident boldness, owing mostly to ignorance, as well as to the temper and constitution of the body, and that other less ostentatious and more rarely found, of the mind, that is to say, an humble resolution, a calm, steady perseverance, called fortitude and magnanimity, which arises from reflexion and virtuous habits, especially those of temperance, prudence, justice, mercy and piety, joined with activity, discretion, decency and dignity of behaviour; or as Cicero de Officiis, Book II. S. 10. the latter end, and beginning of S. 11, calls it, *animi despicientia*, that species of high mindedness, which enables a man to enjoy the good things of this life with moderation, and to face its evils without fear.

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This is the comprehensive virtue, which shines forth in the person of *Æneas* and his companions, overcoming the opposite vices in the characters of his enemies, and ending happily with the settlement of himself and posterity in the kingdom of Italy.

Hence it is easy to imagine that the *Iliad* must address itself anxiously, to the hurrying and bustling passions of surprise and terror, but the *Æneid* principally to the soft, quiet, and more pleasing ideas of generosity, friendship, and good policy.

Milton more bustling, and even more pleasing than Homer and Virgil, paints original sin and all its evil consequences, affecting the mind of the offenders and readers, at first and for some time, with seriousness, sorrow, and self condemnation, with indignation and hatred against the seducer, and with fear of punishment from the Creator, but in the conclusion with the most melting and joyous sensations of faith, hope, gratitude, praise and love, on the assurance of pardon, and of a happy deliverance by a promised Redeemer.

It has been objected to Milton, that the *Paradise Lost* is unsuccessful and without a hero, unless the Devil be considered as such; and Addison too easily admitting the objection of Dryden, thrown out at random, or, "ventured without much consideration," in his tedious dedication of the *Æneis*, full of words, witticism and flattery, like a large field planted with shewy, useless trees, shrubs and flowers, but barren of corn, the vine or olive, good sense and true criticism, would obviate it by supposing *Paradise Lost* not to be an heroic, but a mere narrative or historical poem; and that he, who looks for a hero in it, searches for that which Milton never intended.

The objection seems to be the play of an adventurous and libertine imagination; for had it been the result of serious deliberation, one would wonder how it could be made to the poem of Milton, and not also to that of Homer, who is equally, if not more liable, to the same objection.

Homer mentions expressly the hero, namely, Achilles, and the action, namely, the
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the predominant passion of anger, and represents this hero, though successful in vanquishing Hector, yet a slave to revenge, and not happy.

Milton as expressly specifies the first man to be the hero, and for a time miserable, as a transgressor, yet happy at last, himself and posterity, by penitence, pardon and assurance of victory over the tempter, through the aid and in the person of the promised seed; which Milton anticipates plainly in the very beginning of his poem:

————— (till one greater man
Restore us and regain the blissful seat)

And exhibits satisfactorily in the close of it.

The Language or Dictian of the PROEM.

The Grecian and Latin Rhetoricians, who consider every composition to consist of four principal parts, *proemium, principium, vel exordium, narratio, confirmatio, et peroratio*, and prescribe the stile proper for each, lay it down as a general rule, that

the *proem*, or *exordium* and *narration*, should be concise and plain.

This rule is founded in nature; for nothing in common life is more disagreeable than a long preamble to a story, and an ostentatious manner in telling it. The same rule therefore is fitting to be observed, though not with absolute strictness, yet with prudence and discretion, in an epic poem, both of its *exordium* and *narration*; the descriptions should be expressive and elegant, the similitudes illustrating, the dialogue neat and easy, and the speeches convincing and forcible.

Quintilian says, that Homer has not only observed, but established, the law of poems, by the very few verses with which he opens both his poems, *in paucissimis versibus utriusque operis ingressu legem præmicrum, non dico, observavit, sed constituit*; and Horace is supposed to affirm the same, when he refers to the first lines of the *Odyssey*, as a proper *exordium*.

Quintilian doth not tell us, what he means by *paucissimis versibus*, how many lines the *proem* to the *Iliad* consists of; which

which if he had, it might have prevented all doubts and disputes on that head.

Horace seems to say, that the three first lines constitute the introduction to the *Odyssæy*; for his translation takes in no more.

*Dic mihi musa virum, captæ post tempora trojæ,
Qui mores hominum multorum vidit, et urbes.*

The action and hero of the *Iliad* are mentioned in the two first lines, and with them might have ended the proem, had it not been necessary to point out what time the action commenced, and its occasion; this is done in the seventh and eighth verse: we may therefore venture to affirm, that the invocation and proem finish where the muse takes up the narration, which is at the ninth line.

The poet addresses himself to the muse thus; " Sing, O Goddess, the outrageous anger of Achilles, the son of Peleus, that brought unhappiness to himself, numberless ills upon the Grecian commanders, hurried prematurely many brave souls of heroes to the mansions of the dead, and

left their bodies a prey to ravenous beasts and birds, (though doubtless every thing was conducted justly and righteously to its proper end by the wise counsel and will of Jove) say, what time the contest arose between king Agamemnon and the nobly born Achilles; which of the gods in particular was it, that gave rise to their contention?" The muse answers, "The son of Latona and Jupiter, he it was"—After this the muse continues the story, and the poem enters upon operation.

Neither Horace nor Quintilian deliver their opinion, as some modern critics do, on the stile of Homer's Iliad, "that it is plain, simple and unadorned."

Horace only saith, you should not begin vauntingly in your own person;

Nec sic incipias—

Fortunam Priami cantabo—

but recommends the plain mode of invoking the muse, *Dic mihi musa virum*—

If we examine closely the first lines of the Iliad, they will not be found peculiarly
unadorned

unadorned either in the diction or modulation.

The common prosaic word for anger is *οργη*, but Homer hath made choice of *μηνις*, a noun descriptive of anger in its excess, *furor brevis*, a temporary frenzy, from *μαινομαι* to be mad, with the epithet, *ελομενην*, a participle *in media voce*, *self destroying*.

The other words are equally well chosen and melodiously ranged.

The parenthesis, *Διος δε ετελειετο βελη*, is remarkably beautiful and pertinent, thrown in to guard the reader against irreligious and impious imaginations, that events are the effects of chance and absolute fate; it bids him keep his eye, as he goes along, upon every circumstance and change, how brought about by an overruling interposition, especially the changes wrought in the mind of Agamemnon and of Achilles in the conclusion of the poem.

If Milton (l. 2. 1025) had his eye upon Homer's parenthesis, when describing Satan's entrance into the new creation, and opening an easy communication between that and hell, he says, " Such was the
will

will of heaven," then he applies it in another sense: by the will of heaven, Milton means this single action was done by the *permission* of God, who for certain wise and good reasons, lay still, as it were, without hindering it; but Homer would teach his reader, that Jupiter was active, contriving and superintending the whole.

The proposition of the *Æneid*, which likewise ends with a question, inquiring into the cause of *Æneas's* sufferings, a man so good and pious, will be found, though not quite so short, yet equally adorned, as that of the *Iliad*.

If we reckon from *Arma virumque*, it closes at the fifteenth verse, "with a dignity and magnificence, not often to be found even in the poetry of Virgil."—(See *Rambler*, vol. III. No. 158.) Virgil in the first four lines, hath evidently adopted the measure of Homer's. The third, fourth, fifth and sixth lines of the *Æneid* are remarkable for the beauty of accommodating sound to sense; in which, after the smooth and easy speed of the two first lines in dactyles, the sufferings of *Æneas*,

Æneas, and his labour in building a city, are finely imaged by the heavy, melancholly steps of spondees and frequent rests or pauses;

— *Multum ille—et terris—jactatus et alto*
Vi—superum, sævæ memorem—Junois ob iram.
Multa quoque—et bello passus, dum conderet urbem,
Inferretque deos latio—

— *Multum ille et terris jactatus et alto*
Vi superum—is plainly an imitation of Homer's

Πολλὰς δὲ ἰσθμῶς ψυχὰς αἰδὼ ἀποκταψαῖ
 Ἡρώην—

To mark the pause or halt of the voice, answering to that of the foot or hand down, which must be made to preserve the time and melody of the verse, is placed this — stroke after *ille, terris, vi, memorem,* and *quoque*.

Virgil in his exordium may be thought to have had his eye for the flow of his first lines upon the Iliad, but for matter upon the beginning of the Odyssey, changing the person of the muse into his own; instead of *dic mihi musa virum*—or *musa cane arma*

arma viri—he turns the imperative into the indicative, *arma virumque cano*—in which he is no more to be admired than a *scriptor cyclicus*, an itinerant ballad singer.

We certainly may venture to affirm, that Virgil's proem is far inferior both to Homer's and Milton's, for modesty and perspicuity.

Well known is, and doubtless was familiar to a Roman understanding, the liberty of the Latin poets, which for the sake of their verse, and *euphoniæ gratiæ*, they take on every occasion to change one part of speech, and one case for another, or even to transpose the order of construction, by figures, called *Hypallage* and *Enallage*. Thus Ovid. Met. lib. I. line 1, for the sake of measure, puts *nova* for *novas*, and *mutatas* for *mutata*, and in line 25, *dissociata* for *dissociatis*; and Horace puts *Qui mores hominum multorum vidit, et urbes*, for *Qui urbes multas et mores hominum vidit*, “the man who visited many cities, and contemplated the manners of its inhabitants;” which is the principal use of travelling.

Virgil

Virgil in like manner, to please the ear, which would be offended at the hissing sound of *memoris Junonis*, the proper agreement, changes the case *seuæ memorem* for *seuam memoris*, and to avoid the quick occurrence of two vowels of the same sound puts the adjective *altâ*, for the adverb *alté*, *mente repostum*. Again, for the sake of the verse, he transposes *terris jactatus et alto*, for *terris et alto jactatus*; so in line 357, to render it of more agreeable flow, he puts *Erramus, vento huc vastis et fluctibus acti*, for *Erramus, vento huc et vastis fluctibus acti*; Edit. Farnaby. As also, *arma virumque*, for *arma viri*, and *trojæ qui primus ab oris Italiam fato profugus lavinaque venit litora*, for *qui ab oris trojæ fato profugus Italiam, juxta vel apud lavinia litora, primus venit*; this is the prosaic order and common sense, the *disjecta membra*, of the two first lines.

Vir is a name given to man from *vi*, so *virtus*, expressive of his intellectual powers and faculties, in contrariety to *homo*, which denotes him weak and mortal, *ab humo*, and *fato profugus* cannot mean
vagus,

vagus, a *vagrant*, *fugitive* or *vagabond* by fate; for this would degrade Æneas and his companions into flying culprits, to the great dishonour of the Roman nation, instead of

*Sum pius Æneas, raptos qui ex hoste penates
Classe vebo mecum, famâ super æthera notus.*

Fato profugus therefore means *escaping* by a kind destiny and favourable admonition of his guardian deity, from the flames of Troy and the ruin of his country, as we are told, lib. I. 386, and II. 289.

*Matre deâ monstrante viam, data fata secutus.
Heu fuge, nate dea, teque his, ait, eripe flammis.*

Primus too signifies *chieftain*, or commander of his fleet; for not Æneas was the first Trojan, who visited Italy, but Antenor. Juno, in line 28, is said to be *prima*, the patroness and conductor of the Grecian war.

If these remarks and interpretations are just, then is not the beginning unadorned either of the Iliad or of the Æneid.

Milton

Milton too, seems to have used the figure Hypallage, in the first line of his poem Of Man's *first* Disobedience, for the disobedience of the *first* man, and the fruit, for *with, respecting, touching, or relative to* the fruit—*And* must here be understood as a kind of preposition, and not strictly as a conjunction; because this would bespeak two actions or subjects, *disobedience* and *the tree of knowledge of the good and evil*, absurdly and contrary to the very nature of an epic poem. The Garden of Eden, its trees, fruit, rivers, situation, as well as variety of other objects, may fall in to be described parenthetically, incidentally and suitably, as ornaments of the main building, but not professedly and fundamentally. For the foundation of an epic poem can be but one single action, though its decorations may be many and various.

Milton takes the like liberty of using the Hypallage in the sixth line, "On the secret top;" for *secretly on the top*—in exact imitation of Virgil's *alta mente repositum*. This seems to be the easy solution of

of what has been looked upon as a great difficulty by Bentley, Pearce and Newton.

Milton's invocation, though it might have closed at the sixth line with, "Sing heavenly muse," very properly and sufficiently, is yet protracted to the thirty-third, longer than either that of the *Iliad* or *Æneid*, but ending alike with a question to the muse on the cause of man's disobedience, and not less beautiful, not to say, much improved.

Milton in his invocation may be supposed to have had in view not only Homer's address to the muse in the first book of the *Iliad*, but also that of the second book, where he invokes all the nine muses.

"Tell me, ye Muses, who dwell in heavenly mansions, (for ye are deities, ye are every where present, ye know all things; I know nothing but by report and instruction) tell me the Grecian chiefs"—

Milton follows Homer with some kind of repetition, or rather perhaps with poetic variation :

"And chiefly thou, O Spirit, that dost prefer
Before all temples the upright heart and pure,

Instruct

Greeks, their march up to the walls of Troy, but with the quarrel, which happened between Achilles and Agamemnon during the latter end of the siege; and relates other circumstances incidentally in the progress of the poem. So likewise Virgil exhibits the trial and fortitude of Æneas, not from his egress out of Troy, but in the storm, which drove him off from the wished for shore of Italy upon the hated coast of Africa, and makes Æneas himself relate his passage through the Archipelago in his way to Italy, I. 378, to Venus, and the fall of Troy to Dido, in books second and third.

In this agreeable manner is sketched out to us the history of Troy, of Rome and of Carthage.

Milton also, instead of beginning like Moses with the Creation, opens his poem with the fall of Angels prior to the Creation, and with the infernal council, how to regain their lost happiness in heaven, or to alleviate their misery in the world newly created.

Ovid in the fifteenth book of his *Metamorphoses* introduces Numa hearing Pythagoras at Crotona, though Pythagoras is supposed to be born above one hundred years after Numa, and Virgil carries Æneas to Carthage into the presence and love of Queen Dido, though it is agreed, that Dido lived long after Æneas, and that Rome was built long after Carthage.

These anachronisms are no blemishes or absurdities, but real beauties, in a philosophical and epic poem.

Ovid, to encourage the favourable idea the Romans had of Numa's profound wisdom, artfully makes him contemporary with Pythagoras, and Virgil uses the same art to cultivate the opinion and belief, that the Roman nation was connate with the Carthaginian.

It is easy to see that Homer was a man of refined understanding and extensive science, equal, if not superior to the wisest of the Egyptian, Chaldean and Grecian sages.

Not to repeat trite remarks on his skill in the arts of war and of anatomy, shown

by disposing the army in regular order of battle, and by wounding heroes to death in the vital parts, as also in the art of healing such wounds, as were not mortal, by sovereign medicines, it may be more useful as well as perhaps more novel to observe on his knowledge of moral philosophy.

His intimate acquaintance with the human heart, and with the nature of the passions, evidently appears from their movement and conduct throughout the Iliad.

He knew very well, that anger for instance, any more than love and the other passions, is not evil in itself, but only in its abuse, when it is followed by hatred, proceeds from bad motives, or is carried into excess by ill language and revengeful deeds.

Displeasure and anger must exist in the Deity himself against sin, as well as the approbation and love of righteousness, unless with Epicurus we suppose him to sit at rest, unconcerned about his creation.

Every sense, every appetite and every passion is in itself good and virtuous, when
kept

kept within certain bounds; they become vicious and evil only by being placed on wrong objects, or by being carried to excess on right.

The Author of the Creation hath planted in our nature the feelings of Resentment and Anger against wrong; of Pride and Ambition to preserve us from meanness and inactivity, by stirring up in us emulation and industry. Hatred and Fear bid us flee from evil; Love and that ardent passion, called Jealousy, urge us to pursue what is amiable and good, yet not beyond due measure; for good itself, even virtues, by stepping beyond fixed limits, become vices: Humility descends to meanness and servility; Meekness dissolves into cowardice and indolence; Pride and Ambition swell into superciliousness, self-sufficiency, ill-manners and cruelty, by raising in us too high thoughts and imaginations; Anger and Hatred, unrestrained, proceed to malice and revenge, but in its first and proper impulses anger is a quick sense of wrong, a just resentment of injury—To be angry with another without, or for a trifling,

M 3

cause,

cause, deserves judgement and condemnation, but not anger for a just cause and on proper occasions.

Minerva bears on her shield a Gorgon's head to terrify Folly ; she frowns at indecencies and vice, and smiles with approbation upon Virtue and Wisdom.

We behold Ulysses honorably incensed, when he rises to rebuke the effrontery of Thersites, and we see Hector, with applause, chiding the cowardice of Paris, in flying from Menelaus.

Fierce from his seat at this Ulysses springs,
In generous vengeance of the king of kings,
With indignation sparkling in his eyes
He views the wretch, and sternly thus replies :
Peace, factious monster, born to vex the state ;
With wrangling talents form'd for foul debate.
Gods ! let me perish on this hateful shore,
And let these eyes behold my son no more,
If on thy next offence this hand forbear
To strip those arms, thou ill deserv'st to wear ;
Expel thee Council, where our Princes meet,
And send thee scourg'd, and bellowing thro' the fleet,
POPE'S II. II. 302.

As godlike Hector saw the Prince retreat,
He thus upbraids him with a generous heat ;
Unhappy

Unhappy Prince! but to a woman brave!
So fairly form'd and only to deceive.

POPE'S II. III. 53.

Anger then, arising from a just cause,
and moderated by wisdom, is good, like
the fire of the sun in the benign influences
of light and air.

The ACTION of the ILIAD.

Homer to expose anger as a vice, arising
from no just cause, exhibits it in the
person of an absolute prince, too soon
fired at imaginary affronts, and a supposed
invasion of his prerogative.

Cryseis and Briseis, two Trojan young
women of great beauty, had been taken
captive in the siege by the Greeks, while
they lay before Troy, and were allotted,
the former to Agamemnon, and the latter
to Achilles.

Cryses, the father of Cryseis, and priest
of Apollo, came to the Grecian camp
with all humility becoming his profession,
and with costly presents, bearing the *in-*
signia of the Deity, to ransom his daughter:

M 4

the

the Grecian chiefs received him with due respect, all but Agamemnon, who not only refused his request, but treated him with insolent behaviour and foul language, nay even threatened him with death, if he did not instantly depart, as Satan says to Abdiel in Milton, V. 867.

Fly hence, er'e evil intercept thy flight.
Mine is thy daughter, Priest, and shall remain ;
And prayers, and tears, and bribes, shall plead in vain,

This gives an opportunity of exhibiting anger justifiable and virtuous, a proper resentment of injustice, in Cryses, Apollo and Achilles.

Cryses indeed, though justly angry, does not himself presume to avenge his own wrongs, but departs in silence, and prays Apollo to do it; who accordingly sends a plague upon the Grecians: " Vengeance is mine; I will recompence, saith the Lord."

After long enduring the affliction of the plague, Achilles, instigated by Juno, calls a council to consider how they might appease the anger of Apollo. Here it was,
I Agamemnon

Agamemnon rejecting with scorn the advice of Calchas, another sacred character, and of Achilles, to return Cryses his daughter, that the high quarrel arose between Agamemnon and Achilles; they for some time treated each other with high words and illiberal language, till at last, when anger in Achilles was like to have exceeded all bounds, for the sake of preserving decorum, the poet with great management and address exhibits his first piece of machinery, which introduces Minerva, the Goddess of Wisdom, standing behind Achilles moderating his anger and withholding him from the rash act of drawing his sword upon Agamemnon.

Both were criminal, Agamemnon as the aggressor, and Achilles in carrying his resentment too far; it was therefore time to stop his anger.

Here happened a proper occasion, when it was necessary,

Deus interfit—————

Here happened

—————*Dignus vindice nodus.*

Homer

Homer understood propriety too well to let Achilles in his rage, however justly provoked to it, hurt the sacred person of the king; which would have put an end to the poem. He therefore in the person of Minerva, that is, wisdom and reflexion, makes him sheath his sword, and withdraw from the army, but the Greeks to be unsuccessful against the Trojans during his absence.

In this interval it was, that Jupiter had occasion to be particularly active in the accomplishment of his purposes to bring about a reconciliation between the generals; accordingly at length* Agamemnon relents, as Minerva foretold he should, and sends ambassadors to Achilles, yet still without effect; he remains for a time fixed and determinate, *impiger! iracundus! inexorabilis! acer!* Nothing can move him to return to the assistance of the Greeks, (so deeply rooted in his mind, *alta mente repositum*, was the offence given him in the public council by Agamemnon) but revenge†

* Book IX.

† Book XIX.

for the death of his friend Patroclus, slain by Hector.

Here again the motive was good, Achilles had a just cause of anger; he was only wrong in the excess of it. For, all over storm and tempest with the mixed passion of grief and indignation, he was in danger of being overwhelmed: not contented with wrecking his vengeance on Hector by killing him, and dragging his dead body round the walls of Troy, he even took pleasure at the sight of it, kept unburied in his tent. Therefore, not to shock the decency of custom and the feelings of humanity, it was highly fitting at the close of the poem, that the storm should be allayed, and Achilles restored to a calm: but this being to be done by no power less than divine, Jupiter in council sends Thetis, the mother of Achilles, to sooth his sorrow, and Priam, under the conduct of Mercury, comes to the Pavilion of Achilles, and prevails upon him by soft intreaties to suffer funeral honours to be paid his son; with which ends the Iliad, and the terrible effects

effects of Achilles' anger, highly to the satisfaction of the spectators.

“ Such honours Ilion to her hero paid,

“ And peaceful slept the mighty Hector's shade.”

The hero of the Iliad is ever consistent, *sibi constans*, and the action of anger appears every where clear, uniform, and worked up to the highest pitch, like a storm raised by contending winds, covering the sea with wrecks, then the winds hushed, as it were weary and out of breath, the sea subsides quietly and almost instantly into a profound calm.

The action never is out of sight, no, not really in the long interval of Achilles' absence, when Homer may be thought to nod, even then its evil effects are seen in the ill success of the Grecians, and the pleasure it gave Achilles in seeing their discomfiture, and the disgrace of Agamemnon.

The action is continued through the fifth and following books in a succession of heroes, and by a frequent remembrance of Achilles's name and importance.

On

On the side of the Trojans, are Pandarus, Æneas, Paris, Mars and Hector; on that of the Grecians, are Diomed and Ajax.

Diomed, who encounters all the Trojan commanders by turns, and sometimes two at once, is equally quick of resentment as Achilles, but less rash and pertinacious.

Ajax is high minded, and big of words as in bulk. He is matched with Hector, alike bold, self confident and insulting; such he appears on most occasions, especially in his boasting speech, the latter end of the eighth book, to the Trojans and their allies.

On the side of the Trojans, as well as of the Greeks, each preceding hero is introduced apparently to aggrandize the succeeding, and all but as foils to the last and principal, which is Achilles; at the sight of whom even Hector flies and is slain.

“ When the understanding is distracted by doubts; when the passions are heated by resentment, instigated by ambition, elevated by glory, or depressed by disappointment and despair, then is the advice of
ant

an honest, independent, and dispassionate friend of the greatest utility."

In this view we are to behold Polydamas, his manly address to Hector, rousing him from dastardliness and fear, II. XIII. 726.

Now had the Greeks eternal fame acquir'd,
And the gall'd *Ilians* to their walls retir'd;
But sage *Polydamas*, discreetly brave,
Address'd great *Hector*, and this counsel gave.
Tho' great in all, thou seem'st averse to lend
Impartial audience to a faithful friend;
To gods and men thy matchless worth is known,
And ev'ry art of glorious war thy own;
But in cool thought and counsel to excel,
How widely differs this from warring well?
Content with what the gods have given,
Seek not alone t' engross the gifts of heaven.
To some the pow'rs of bloody war belong,
To some sweet musick, and the charm of song;
To few, and wond'rous few, hath Jove assign'd
A wise, extensive, all-confid'ring mind;
Their guardians these the nations round confess,
And towns and empires for their safety bless.
If heav'n have lodg'd this virtue in thy breast,
Attend, O *Hector*, what I judge the best.
See, as thou mov'st, on dangers dangers spread,
And war's whole fury burns around thy head.
Behold! distress'd within yon hostile wall,
How many Trojans yield, disperse, or fall?

What

What troops, outnumber'd, scarce the war maintain ?
 And what brave heroes at the ships lie slain ?
 Here cease thy fury ; and the chiefs and kings
 Convok'd to council, weigh the sum of things.
 Whether (the gods succeeding our desires)
 To yon tall ships to bear the Trojan fires ;
 Or quit the fleet, and pass unhurt away,
 Contented with the conquest of the day.
 I fear, I fear, lest *Greece* (not yet undone)
 Pay the large debt of last revolving sun ;
 Achilles, great Achilles, yet remains
 On yonder decks, and yet o'erlooks the plains !
 The counsel pleas'd, and *Hector*, with a bound,
 Leap'd from his chariot on the trembling ground.

This sedate speech is followed by Hec-
 tor's severe reproach of Paris, and Paris's
 gentle answer.

Far on the left, amid the throng he found
 (Cheering the troops, and dealing death around)
 The graceful Paris ; whom with fury mov'd,
 Opprobrious, thus, th' impatient chief reprov'd :
 Ill fated *Paris* ! slave to woman-kind,
 As smooth of face as fraudulent of mind !
 Where is *Deiphobus*———

When *Paris* thus : my brother and my friend,
 Thy warm impatience makes thy tongue offend.
 In other battles I deserv'd thy blame,
 Tho' then not deedless, nor unknown to fame.

Thus

Thus the action of the Iliad appears variously, yet consistently throughout the poem. We see the high feelings of integrity, honour, justice, resentment and courage, ever on the watch and ready to oppose the meanness and degeneracy of affronts, insolence, injuries and cowardice.

The ACTION of the ÆNEID.

We shall not be able perhaps, to trace the action of the Æneid with the same variety and ease as we have that of the Iliad. For unless we construe *arma virumque* with limitation, *the courage of the man*, and not at large, *the atchievements and character of the man in general*, we shall have no precise, determinate point in view, but be perplexed with a variety of actions, centering in no single action.

Virgil (VI. 403) has explained himself, that by *arma* he means *courage*, comprehending every *moral*, and *pietas*, every *religious duty*, when he says, *Troius Æneas, pietate insignis et armis*; and in what Dido says; XI. 13. *quam forte pectore et armis*.

This

This character of Æneas is strongly marked by Homer in the fifth Iliad and other parts, where he is second to none for sedate, humane and deliberate courage: in the twentieth book he engages Achilles.

Suppose then Courage to be the action of the Æneid.

Courage must have trials, temptations, snares and dangers to encounter, and Piety, Patience, Fortitude, and Perseverance, with Humility to bear them; for Pride may make a man rash and violent, but Humility will make him firm. There should be constant fightings without, and momentary fears within, resisted however and overcome by Equanimity, wise contrivance and unremitting resolution. For though the hero should indeed be bold and superior to all difficulties, yet he ought not to be unfeeling, hardened and audacious; this would sink the virtue of Courage into the vices of Rashness and Impudence, Surlinefs and Ferocity.

A great and royal hero confessed to God, under severe trials and afflictions, his proper feelings, when he said, " Though I

N

am

am some time afraid, yet put I my trust
in thee."

The valorous hero should be susceptible
even of the softer passions, Humanity, Pity,
and Love, but not overcome by them.

Homer (Il. X.) represents Agamemnon
pouring out his soul in sorrows to Nestor.

Lo, here the wretched Agamemnon stands,
Th' unhappy gen'ral of the Greeian bands;
Whom Jove decrees with daily cares to bend,
And woes, that only with his life shall end.

Upon this passage it is well observed by
Eustathius, that though Agamemnon here
utters his distress in very pathetical lan-
guage, yet that this sorrow proceeds not
from a base, abject and peevish spirit, but
from a generous disposition; he is not
anxious for the loss of his own glory, but
for the sufferings of his people; a noble
sorrow this, springing from a commendable
tenderness and humanity.

Telemachus, (Odyssey III. 225) under
a sudden transport of despair, utters a very
rash and almost blasphemous sentence of
disbelief, in answer to Nestor's encouraging
him

him with hopes of success against the
suitors——

Ah! No such hope (the Prince replies)
Can touch my breast; that blessing heav'n denies;
Ev'n by celestial favour were it given,
Fortune or fate would cross the will of heaven:

But he immediately stood corrected upon
the reproof of Minerva.

Not to sin by surprize and the force of
temptation, but to sin with deliberation
and constancy, is unpardonable, and stamps
the vicious man.

Thetis makes use of love to appease the
mind of Achilles, and Ulysses is received
into favour by Calypso, but not vanquished
by her.

If we carry with us these ideas, we
may then be able to form a tolerable judge-
ment of the action in the *Æneid*; the be-
ginning of which may be given in the fol-
lowing free translation:

“ I sing the courage of that brave and illustrious
man, who happily escaping from the ruins of Troy,
at last arrived safe in Italy, upon the coast of Lavi-
nium, head and chief of his fleet, after many and severe
conflicts by sea and land, owing to the violent oppo-

sition of certain superior powers, to favour the dire anger of relentless Juno.

“ On land he had to contend in war and battles, many and long, ere he could build a city, and settle his house and government, civil and religious, in Latium; whence sprang the Roman race, the Albanian Fathers, and the high walls of Rome.

“ Say, Muse, what cause, what deity neglected, or what hurt done to Juno in particular, the queen of the gods, that so good a man should endure such hardships? Can such anger exist in celestial minds?”

She makes answer,

Urbs antiqua fuit—

Æneas was inaugurated *Primus*, that is, chief, leader, prince, king of the Trojans, and Priam's successor, by Hector, who for that purpose came a special messenger from the dead, saying to him,

*Sacra suosque tibi commendat Troja Penates:
Hos cape fatorum comites; his mœnia quære,
Magna pererrato statues quæ denique ponto;*

These lines of Virgil refer to a prophecy, hinted at by Achilles to Æneas, II. XX. 180, when he asks him, “ Dost thou fight with me, hoping to be king of Troy, invested with the same honour as Priam?”

And

And by Neptune, Il. XX. 303, 6. where he says, "It is among the entries of Fate, that he shall escape with his posterity from all dangers, and he and his children after him be kings of Troy."

These two last quoted lines of Homer are translated by Virgil, III. 97.

*Hic domus Æneæ cunctis dominabitur oris,
Et nati natorum, et qui nascentur ab illis.*

It is said, that Augustus, whether influenced by Homer's Prophecy, by Virgil's, or by what other motive, wished mightily to transfer the seat of empire from Rome to Troy.

What then are the trials of Æneas? To this we answer,

In Troy, having lost his fortune and his wife Creusa, he quits the city, as he tells Dido in the beginning of the third Æn. with his father Anchises and son Ascanius, gets to sea with great difficulty, and sails down the Archipelago.

At his first setting off he was driven upon the opposite shore of Thracia; where after making some stay, the inhospitable

inhabitants forced him to fly to the island Delos, famous for the temple and oracle of Apollo.

Leaving Delos by the direction of the oracle, and sailing by the islands of Naxos, Donyfa, Paros and the Cyclades, he at length arrives at Crete; where unable to stay on account of a plague, he is forced by a storm upon the Strophades, inhabited by Harpies.

He departs hence as soon as possible to the shores of Actium, after that to Epirus, and from thence across to the Italian coast. Here the action of the *Æneis* opens at line forty, not with courage true and pure, but mixed and sullied with its opposite vices of pride, haughtiness, malignity and revenge in the person of Juno *flamato corde*; of inconsideration and rashness in Æolus for so easily hearkening and yielding to the flattering promises of Juno; of hastiness and passion in Neptune, scolding the winds, and sending them with a disdainful, proud message to Æolus, *non illi imperium pelago*—and of sudden fear and some degree of impatience in Æneas.

The

The courage of Æneas is put to the trial under the attack of a most violent storm, raised by Æolus, the god of the winds, at the solicitation of Juno, from a pique she had conceived against the Trojans, and a partial regard for Carthage, her favourite city and kingdom.

So violent was the storm, and tremendous the thunder and lightning, that Æneas for a moment,

“ Astonied stood, and blank, while horror chill,
Ran through his veins, and all his joints relaxed;”

Groaning within himself, and seized, Job-like, with an extasy of grief, he broke forth into hasty exclamations, wishing that he had died before the walls of Troy.

*Extemplo Æneæ solvuntur frigore membra;
Ingemit, et duplices tendens ad sidera Palmas
Falsa voce refert*—————

The description of the storm, and its calm is truly sublime, very similar to that in Psalm cvii, ascribed to the true God, Jehovah, instead of the false one, Æolus, and allayed by him, instead of Neptune.

“ They that go down to the sea in ships, these men see the works of the Lord and his wonders in the deep. For at his word the stormy wind ariseth; which lifteth up the waves thereof. They are carried up to heaven, and down again to the deep; their soul (*solvitur*) melteth away because of trouble: they reel to and fro, and stagger like a drunken man, and are at their wits end. When they cry unto the Lord in their trouble, he delivereth them out of their distress: for he maketh the storm to cease, so that the waves thereof are still. Then are they glad, because they are rest; when he bringeth them unto the haven, where they would be.”

That Virgil had his eye upon the sacred poet I will not affirm; but I may, that he had it upon Homer's storm, and Homer's Ulysses, *Odyssey* V. 291. The two descriptions are so similar, that one translation may serve for both, changing places and persons; Virgil makes *Æolus* raise the storm to drive *Æneas* from Sicily, and Homer makes *Neptune* drive Ulysses from Phœacia,

He spoke, and high the forky trident hurl'd,
Rolls clouds on clouds, and stirs the watry world;
At once the face of earth and sea deforms,
Swells all the winds, and rouses all the storms.
Down rush'd the night: East, West, together roar,
And South and North, roll mountains to the shore;
Then

Then shook the hero, to despair resign'd,
And question'd thus his yet unconquer'd mind,
Wretch that I am. What farther fates attend
This life of toils, and what my destin'd end?
New horrors now this destin'd head inclose;
Unfill'd is yet the measure of my woes.
With what a cloud the brows of heaven are crown'd!
What raging winds! what roaring waters round!
'Tis Jove himself the swelling tempest rears;
Death, present death, on ev'ry side appears.
Happy! thrice happy! who, in battle slain,
Press'd in Atride's cause, the Trojan plain:
Oh! had I dy'd before that well-fought wall;
And some distinguish'd day renown'd my fall!
A mighty wave rush'd o'er him as he spoke,
The raft it cover'd, and the mast it broke;
Swept from the deck, and from the rudder torn,
Far on the swelling surge the chief was borne;
While by the howling tempest rent in twain,
Flew sail and sail-yards rattling o'er the main.

Æneas soon however recovering himself
from his astonishment and lamentation,
bravely weathered the tempest, and with
six ships besides his own, got safe into a
harbour on the opposite coast of Lybia,
near Carthage.

Now it was, that all the heroic virtues
began to shine forth in the person of
Æneas, For while the wearied Trojans
went

went on shore to refresh themselves, their commander, urged by the impressions of piety and friendship, stronger than those of hunger, climbs up a high rock to look for his companions with the other ships.

He could however spy no ship, and had only the good fortune to observe a herd of wild deer straggling on the vale beneath; of which, with his bow and arrows fetching down seven stags, he returned with them to the fleet, imparted them among his associates, and during their repast endeavoured to raise their drooping spirits with pious reflections and exhortations to bear their sufferings, "That as they had happily escaped other dangers, so they might be assured, divine Providence would deliver them out of the present:"

——dabit Deus his quoque finem.

Leaving his fleet properly moored, and his associates fortified with religious hope, he goes on shore again, accompanied by Achates, to take a view of the adjacent country.

On

On this distressful occasion he was met by his mother Venus, who conducted him, as Pallas (in the *Odyss.* seventh book) did Ulysses, to the court of Alcinous, under the concealment of a cloud, to the city of Carthage, and to the palace of Dido.

The dialogue in the interviews between Jupiter and Venus, as also between Venus and Æneas, and between Dido, the Trojans and Æneas, is apt, neat and instructive.

The characters of Juno, Æolus and Neptune, are finely contrasted with those of Jupiter and Venus.

Juno, Æolus and Neptune are uneven and boisterous, like furious winds and tempests; Jupiter and Venus are gentle and placid as light and air.

When with admiration we behold Jupiter *æthere summo despiciens* bending down his eye from the pure Emphyrean, surveying sublunary things, and attentive to the welfare of the Trojans escaped from the storm, it puts us in mind of the Psalmist's description of Jehovah, xxxiii. 13. "The Lord looked down from heaven, and beheld

held all the children of men : from the habitation of his dwelling he considereth all them that dwell on the earth : the eye of the Lord is upon them that fear him." Or cii. 19. "The Lord looked down from his sanctuary ; out of the heaven did the Lord behold the earth, that he might hear the mournings of such as are in captivity, and deliver the children appointed unto death."

When Apollo appears veiled and shaded,
nube candentes humeros amictus, or when
 Venus is seen with elegance and softness
 in person, dress and gait,

———*avertans roseâ cervice refulsit,*

Ambrosiaque comæ divinum vertice odorem

Spiravere ; pedes vestis defluxit ad imos,

Et vera incessu patuit dea———

it brings to our remembrance the Prophet's description of the "Sun of righteousness rising upon us with healing in his wings."—Healing in his wings, that is, air or the Spirit mingling and co-operating with the Light.

Æneas being invited to a royal supper entertains the queen and her courtiers
 with

with a relation of the Trojan war, and of his several dangers and escapes.

If the action of valour be not weary and laid asleep, as it were, in this long narration, continued through the second and third books, it seems at least to be *enervated*, unless we would rather say, *contrasted*, in the fourth book, by the Episodes of Dido's violent love conceived for Æneas, the discovery of it to her sister, her hasty marriage, and self murder upon the departure of Æneas.

It awakes however, in the fifth book, on Æneas's obedience to the command of Jupiter, setting sail again for Italy, and is kept alive in the other books by several adventures, particularly that of his descent into hell, (in imitation of Homer's Ulysses, book xi. of the *Odyssy*, with an agreeable diversity) under the conduct of the Sybil, and in the wars with Turnus, upon his arrival into the port of Lavinium.

It is very observable, and curious it is to observe, that in Homer and Virgil the hero, who is the main spring of an heroic poem, in all important actions, moves
under

under the immediate guidance and direction of some divinity, or as we say, of Providence.

How came Homer and Virgil by such exalted and just principles of piety? Were they inborn, urging mechanically, or acquired from education?

If I might speak, as I think, from appearances and probability, I would say, acquired. They were taught them by tradition and the writings of Moses; in which the first state of human society is represented as a theocracy, and we are taught to believe, "That every good and perfect gift is from above, and cometh down from the Father of Light."

The action of the *Æneid* closes successfully in the twelfth book with the victory of *Æneas* over blaspheming *Turnus*, in single combat, more like that of *David* over *Goliath*, under the special favour and protection of divine Providence, than that of *Paris* and *Agamemnon*, II. III.

Here the valor, piety, and final happiness of *Æneas* is instructively contrasted with

with the rashness, profaneness and punishment of Turnus.

Thus Æneas gave the last and greatest proof of courage, with its concomitant virtues, by exposing his own life to save the lives of his friends and subjects.

The ACTION of the PARADISE LOST.

We have seen Anger, how it operates, and we have seen Courage, and how it operates in a mixed state of good and evil: we are next to behold Evil only,

——sturdy Revenge, immortal Hate,
And Courage never to submit or yield,

with its origin in an invisible world, from a Being, who chose and avowed evil to be his good.

The action of Paradise Lost, which was *Evil*, an overt act of rebellion against the King of Kings, originated in Satan, (as the Muse informs the Poet, “The infernal Serpent, he it was”—) opens with his speech in the 84th line, and is pursued in the second book to line 520; where it
is,

is, as it were, dropped awhile in an episode, imitating the sports of Homer and Virgil, on the diversions of the fallen angels, during Satan's expedition, to line 629.

Milton also interrupts the action in the beginning of the third book by a very delightful, though misplaced, lamentation of his own blindness, to line 56, when the reader is deeply instructed, as well as very highly entertained, by a description of the Almighty surveying sublunary things and Satan's design, and frustrating his malicious purpose, to line 348.

Milton here inculcates a fine and comfortable sentiment to tried man, that in nothing is displayed the divine power, goodness and wisdom, more than in reconciling contraries, bringing light out of darkness, order out of confusion, and good out of evil, natural and moral.

This is the peculiar property, the very essence of Deity, effected secretly, and evidently perceived, in the creation and elevation of man out of his fall; and that he will accomplish it finally, there can be no harm

harm in supposing, because according to our conceptions, it does honour to the Creator in overcoming Justice and Anger with Mercy and Loving-kindness.

In the fifth book the action of *Evil* abates again, or rather perhaps it may be said, is most agreeably *contrasted*, like the beauty of a serene, bright sky, after clouds and rain, in the *Good* of Adam and Eve's Morning Hymn, (line 153) (and 461) in the placid conversation of Raphael with Adam, concerning the fall of angels, and the creation of the world, continued through the fifth, sixth, seventh and eighth books, but is resumed with redoubled force and effective vigour in the ninth, as described in the 780th line, upon Eve's eating the forbidden fruit, induced to it by the Serpent,

—————her rash hand in evil hour
Forth reaching to the fruit, she pluck'd, she eat:
Earth felt the wound, and nature from her bosom
Sighing, through all her works gave signs of woe,
That all was lost—————

And in line 1000, upon Adam's eating of it at the persuasion of Eve,

O

Earth

Earth trembled from her entrails, as again
 In pangs, and nature gave a second groan,
 Sky lour'd, and muttering thunder, some sad drops
 Wept at completing of the mortal sin
 Original—————

The four last books are embellished with descriptions of the evil effects of man's disobedience, and his consolation in the promised redemption, as expressed by Adam in his last reply to Michael, in the twelfth book, line 557,

Greatly instructed I shall hence depart,
 Greatly in peace of thought, and have my fill
 Of knowledge, what this vessel can contain.

The action and the poem concludes with five very affecting lines, which though they paint the human Pair leaving Paradise with pensiveness and a degree of reluctance, yet represent them rather joyous and full of hope than despondent and miserable :

Some natural tears they dropt, but wiped them soon.
 The world was all before them, where to choose
 Their place of rest; and, Providence their guide,
 They hand in hand, with wandering steps and slow,
 Through Eden took their solitary way.

The

The LANGUAGE of the ILIAD and ÆNEID.

The invocation, opening and action of the Epic Poem, with its style, being considered, the next point that occurs to our observation is the language of the other parts; which language may be considered under three heads, the diction or choice of words and phrases; their arrangement and versification.

The Epic Poet, though he must be always clear and perspicuous, which supposes him to be very observant of grammar, yet ought never to allow himself the use of mean; vulgar expressions, nor ordinary phrases and illiberal language, except in describing a vice: His thoughts and sentiments for the most part should be elevated and clothed in the neatest and most engaging garb; which will set off even a plain person, that is a common thought, and recommend it to our admiration.

The Greek and Latin being dead languages; it is exceeding difficult, if not

impossible for us, to be competent judges, what words and forms of expression are pure and neat, whether native or foreign, antiquated or new, and what are low and mean.

We may be able to judge, when words are plain and literal, and when figurative and elegant, but not so easily, whether they are ordinary and vulgar. And because deformities in the Greek and Latin poets are less exposed to our view than real, or imaginary beauties, this may be one secret reason, why we read them with more pleasure in the original than in a translation, nay than we do even our own poets, who are less accurate in grammar, and not sufficiently pure in the choice of words and phrases.

Neither again can we pass sentence justly and accurately, on the proper arrangement of words in the dead languages; all that we can affirm with discernment and certainty is, that the Greek and Latin writers, especially the poets, dispose the words of a sentence, commonly called the parts of speech, so much out of their natural order,

order, by transpositions or inversions, for the sake of pleasing the ear with sound and measure, and so contrary to the practice of modern languages, that it is difficult for us immediately and readily even to see the sense, but much more so to judge, how this arrangement was proper or improper to the ear and understanding of a Grecian and Roman.

It is certain, that transpositions serve not only to facilitate versification, but also to give strength and grace to language, an air of dignity and elevation above prose and common usage: however, they are to be used with discretion, and should not appear to be made by necessity, or affectation.

On these heads, therefore, it behoveth us to be diffident and modest, if not totally silent; not so versification; on this ground we may walk with more knowledge and certainty of the way.

Versification is the disposition of words and syllables to a certain time and tune, measured by the beat of the hand or foot, and modulated by an agreeable and various elevation,

elevation, depression and pause of the voice, after some plain mode or manner of singing.

For, as observed before, the poet always sings.

The heroic measure of the Greeks and Latins is called *Hexameter*, because when strictly measured like notes of musick confined within bars, or scanned by the fingers and ear, *Legitimumque sonum digitis calemus et aure*, each line consists of six beats of the hand, or six steps of the foot in *marching*, or as musicians say, *common* and *equal* time.

The feet, which each verse is made up of, are spondees and dactyles.

The first four feet of a line may be all spondees, or dactyles; the fifth is usually a dactyle, and the sixth is always a spondee: but as this sameness would produce merely prosodic measure, a flowing monotony, and be insufferably tiresome, the ingenuity of the poet is to be displayed in relieving the ear from disgust by a mixture of the feet, by a difference of accent, and by a variation of the pause; which three
circum-

circumstances constitute the melody and harmony of verse.

What was the accent or tune, it is impossible for us positively to say; more likely, as observed before, it resembled, if it was any set, fixed kind of tune, a simple, neat recitative, or very plain melody, rather than a gay, modern, florid air.

As to the mixture of the feet, this is self evident to every eye and ear; so likewise is the pause or rest, and its variation, which the poet himself, or some other person, who was the *cantor*, expressed by a momentary suspension of the voice, upon some given sign, as Horace intimates, when he bids the songsters of his *Carmen Seculare*, keep exact time to the measure, and to the pause, noticed by the sweep of his thumb across the strings of the lyre,

Lesbium servate pedem, meique

Pollicis ictum.

When no particular passion, or adaptation of sound to sense, is to be expressed, then it was only necessary that the verse

should have an easy flow by a due mixture of the feet, and agreeable sound of the words, as thus in Virgil,

Principio cælum, ac terras, camposque liquentes.

Here *ac* is inserted merely to gratify the ear by a short pause; for the verse hath its completion of feet, if *ac* be taken away, though it will then lose its melody.

Melancholy, horror and difficulty, labour in spondees of rough, harsh consonants, with sudden stops; quick motion and hilarity run hastily in dactyles.

Homer (Il. XIII. 17.) uses a succession of dactyles through five lines in describing Neptune's quick descent from a high rock, (on which he sat to view the battle between the Greeks and Trojans) and the trembling of the mountains and trees at his four leaps from thence to Aigas; where he breathes as it were in spondees, just while he brings out his car and horses, then mounts the box, lashes the horses, and lightly scours over the plain of the sea.

βῆ δ' ἰλααν ἐπὶ κυμάτα—

Swift

Swift down the rocky steep he rush'd along.
 Fierce as he pass'd, the lofty mountains nod,
 The forests shake! earth trembled as he trod,
 And felt the footsteps of the immortal god.
 From realm to realm three ample strides he took,
 And at the fourth, the distant Aigas shook:
 He mounts the car, the golden scourge applies,
 He sits superior, and the charriot flies:
 His whirling wheels the glassy surface sweep.

Who can doubt, whether Homer intended to lament the unhappy departure of so many brave heroes, in the solemn procession of three, I may say almost four, harsh sounding spondees, or seven long syllables, at the beginning of the verse, having two grave accents and but one acute, with a sudden stop after the first spondee by the insertion of *δε*, a weak syllable, in time reckoned as nothing but a mere breathing, like *ac* in the above line of Virgil?

Πολλὰς δὲ ἰφθίμους ψυχὰς————

And their hasty exit in dactyles of very short vowels and soft consonants at the ending,

————— αἰὶδ' ἀρόισιν,

with

with a sigh in the pause and leisure utterance of three very long vowels, making a spondee and half, joined doubtless with a shake of the head, the beginning of the next line, bewailing the ensepulture of so many dead bodies of heroes left to be devoured by ravenous beasts and birds,

Ἡρώων, αὐτὸς δὲ ἰλάρια τέυχ' ἐκύνισσιν
Οἰονόισι τι πᾶσι

Who can help pausing with horror at every word, in beholding the dreadful figure of Virgil's Polyphemus?

*Monstrum! horrendum! informe! ingens! cui lumina
ademptum.*

It were easy to multiply instances in Homer and Virgil, where sounds and numbers are an echo to sense, but I forbear, for fear of being thought fanciful, and depriving a reader of taste the pleasure of discovering them himself.

I would here, however, offer a remark on the practice of our printing and reading Greek verse by the elision of one vowel before another, as,

———— μυρί Αχαιοίς αλγί εθηκε
 Πολλὰς δ' εφθίμης ————
 ———— αὐτὸς δ' εὐωρία ————
 ———— Διὸς δ' ἐταλαιντο ————

instead of *μυρία, αλγεα, δε, τε*, at full length: these omissions or abbreviations I cannot help looking upon as deformities and errors, oftentimes perplexities, and that they spoil the melody of the verse, just as it would were we to cut off *m*, and the vowels in

———— *muls' ill' et terris* ————
Multa quoq' et bello ————
 ———— *atq' altæ menia Romæ* ————
Monstr' horrend' inform' ingens ————
Principio cæl' ac terras ————
Sic fatus senex, telumq' imbellè sin' ielu
Conjecit ————

In this last quoted line Virgil describes the leisure and feebleness of action in the old king, worn down with age and vexation, by spondaic elisions in *que, sine*, which excite in us melancholy and pity, when we see him, as it were placed before our eyes, exerting himself in vain, and letting fall the javelin in the attempt to throw it,

Let

Let any one supply the omitted vowels in Greek, and pronounce them with the like rapidity and sudden halt, or very short *caesura*, as he does in Latin, and try if his ear will not tell him which is right, and which is wrong.

If it be said in favour of the absurd practice of printing and pronouncing Greek with these abbreviations, that they are necessary to guide the reading, then it may be replied, they ought for the same reason to be made in other words, as,

————— Πηληιάδῳ Ἀχιλλεύῃ
Χρυσίῳ ἀνὰ στήθεσσι —————

which should be printed Πηληιάδ'ω, χρυσ'ανα—
—and *Virgil's uno eodem que igni*, Ecl. viii. 81. and *steterunt que comæ*, Æn. II. 774. should be printed *un' eodem qu' igni—stet'runt*; which hasty scribes and printers might like very well, but no readers of sound understanding and musical ears would be pleased with.

In *steterunt* the second *e* is silent, just as in our words *even*, *seven*.

To pronounce *stëtërun't* as a dactyle, is not only an insufferable violation of propriety,

sody, in making *e* short, which is always long in the perfect tense plural, but would also be destructive of the poet's description of the hair *standing up*, in the embarrassed spondee *stetrunt* pronounced with a pause of surprise!

This line is inexpressibly beautiful; was doubtless a favourite of all those who heard it, or rather of those who saw the hair standing, as it were, erect and stiff, and of Virgil himself; otherwise he would not have repeated it, *Æn.* III. 48.

Having done with the action, style and verse, we shall in the last place consider the Manners of the *Iliad* and *Æneis*.

M A N N E R S.

THE Epic Poet should have two points in view, to entertain and to instruct: the pleasing part we have spoken of in the preceding remarks; the instructive and useful

useful comes next to be considered more particularly, under the head of science and manners, that is, morality and religion, in theory and practice.

Sentiments and Manners in most writings partake of the times, climates and customs, in which the authors lived.

“ In remote antiquity, and in places, where the refinements of society are little known, Manners are more influenced by the simplicity of nature and by the impulses of the passions, than by the dictates of reason and restraint of law.”

Before the age of Homer there having been no influx of money from commerce, nor of refinements from arts, into Troy and Greece, their Manners of course must be plain and simple, while riches were their herds, their cares and happiness domestic, their sports rural, and their feasts the produce of their own fields.

Homer drew his Manners, as well as families, from common life and common objects.

Two or three instances may be sufficient.

In

In the conclusion of the twelfth Iliad, to describe the equality of fighting between two armies, Homer makes use of the two following similes :

As on the confines of adjoining grounds,
Two stubborn swains with blows dispute their bounds ;
They tug, they sweat ; but neither gain nor yield,
One foot, one inch of the contended field :
Thus obstinate to death they fight, they fall ;
Nor these can keep, nor those can gain the wall.

“ Here the measures or poles, with which the swains struck one another, represent the spears of the combatants ; the confines of the field mark their engaging hand to hand, and the wall the stones that were fixed to determine the bounds of the adjoining fields.”

Or as when scales are charg'd with doubtful loads,
From side to side the trembling balance nods,
While some laborious matron, just and poor,
With nice exactness weighs her woolly store,
Till pois'd aloft, the resting beam suspends
Each equal weight, nor this nor that descends ;
So stood the war, till Hector's matchless might,
With fates prevailing, turn'd the scale of fight.

“ Here Homer was particularly exact in having described neither a woman of wealth

wealth and condition, for such a one is rarely exact, not valuing a small inequality, nor a slave, for such a one is ever regardless of his master's interest; but he speaks of a poor woman, that gains her livelihood by her labour, who is at the same time just and honest, aiming to defraud neither herself nor her neighbour."

In Il. XXIII. 679. he likens the joy, that cheered the heart and spirit of Menelaus on receiving the prize from Antilochus, to the lively appearance of corn refreshed by the morning dew, very much in the stile of the Psalmist,

Joy swells his soul, as when the vernal grain
Lifts the green ear above the springing plain;
The fields their vegetable life renew,
And laugh and glitter with the morning dew.

In Homer's time the states of Greece were numerous, more than a heptarchy, divided and distracted by separate interests, by mutual anger, hatred, jealousy, and a licentious spirit of independence; to correct and harmonise these jarring, these mischievous divisions, the Iliad every where paints in the strongest colours the ill effects

fects of discord, and the benefits of agreement and subordination.

The horrid figure of Discord, which Homer has drawn in the latter part of the fourth book, ought to terrify all contending parties into amity.

Pale Flight around and dreadful Terror reign;
And Discord raging bathes the purple plain:
Discord! dire sister of the slaught'ring pow'r,
Small at her birth, but rising ev'ry hour,
While scarce the skies her horrid head can bound,
She stalks on earth, and shakes the world around;
The nations bleed, where e'er her steps she turns,
The groan still deepens, and the combat burns.
Now shield with shield, with helmet helmet clos'd,
To armour armour, lance to lance oppos'd,
Host against host with shadowy squadrons drew,
The sounding darts in iron tempests flew,
Victors and vanquish'd join promiscuous cries,
And shrilling shouts and dying groans arise;
With streaming blood the slipp'ry fields are dy'd,
And slaughter'd heroes swell the dreadful tide.
As torrents roll, increas'd by num'rous rills,
With rage impetuous down their echoing hills,
Rush to the vales and pour'd along the plain,
Roar thro' a thousand channels to the main;
The distant shepherd trembling hears the sound;
So mix both hosts, and so their cries rebound.

P

In

In II. XIX. is a similar description of that evil principle, called *Ate*, which Agamemnon represents as the origin of Evil in the world, and which, he says, urged him in particular to ill treat *Achilles*.

Just before, and in the time of Virgil, the Roman state had suffered much from parties and factions, especially from the civil wars of Marius and Sylla, Pompey and Cæsar; but now all these were happily quieted under the peaceful reign of Augustus.

The character of the Roman nation was arms. It had been early prophesied of them, (Deut. xxviii. 50.) as "a people of fierce countenance, which regard not the person of the old, nor shew favour to the young." *Gens dura atque aspera cultu*, as Virgil says, V. 730.

This original ferocity, however, was much softened in the Augustan age; the nation had certainly been highly civilized by the doctrines of wise men from the eastern continent, and by the philosophical and moral writings of Cicero: hence the
subject

subject of the *Æneid*, as well as its manners, are more polished and pleasing than those in the *Iliad*.

In order the better to collect, additionally to what we have already observed, the manners and sentiments, agreeably scattered throughout the *Iliad* and *Æneid*, we will range them under the heads of Moral, Political or Civil, and Religious.

Moral are first those duties of Honour, Respect, and Obedience, which reciprocally belong to husband and wife, parents and children.

Secondly, Those which a man owes to himself in the exercise and practice of Self-preservation and Temperance, or Moderation, that is, the government of himself, his appetites and passions, and of Prudence and Wisdom in the improvement of his mind and understanding.

Thirdly, Those duties of Humanity, Truth and Justice, which every man has a right to demand of every man, the superior from the inferior, and the inferior from the superior.

An ancient moralist* hath given in few words, a very comprehensive principle and complete rule of polished behaviour and good manners; when he says to the man of low and middling estate, "Get thyself the love of the congregation, and bow thy head to a great man."—To the man of rank, "Let it not grieve thee to bow thine ear to the poor, and give him a friendly answer with meekness." Here is inculcated respect and submission to superiors, condescension to inferiors, and decency among equals. "Among his Peers," says Lord Bacon,† "a man shall be sure of familiarity, and therefore it is good a little to keep state; among Inferiors one shall be sure of reverence, and therefore it is good a little to be familiar."

Political, properly speaking, are those particular obligations, reciprocal civilities, interests and securities, which men enter into by laws and compacts, as a nation or separate society of members, united under one head.

* Ecclesiasticus iv. 7.

† Essay on Ceremonies and Respect.

Religious,

Religious, are those acknowledgements due from every individual in and out of society to the Supreme Being, as one common Creator, Father, and Redeemer of all.

Religion is twofold, Private and Public, or Visible and Invisible.

The Private and Invisible is that of the Heart, under the *Power* of Godliness, belonging to each Individual at all times and in all places; the Public and Visible is that of the Lips or open Profession, under the *Form* of Godliness, confined to time and place, and belonging to the body of people at large, either established, or tolerated, by law: the former, namely, *The Power*, is the *End* of Religion; the latter, is the *Form*, or the *Means*, very proper and useful for example and instruction, leading to the end.

The great and leading principles of Religion, its End and Essence, that is to say, a firm belief in the existence of God, and that he is a rewarder of them that diligently seek him here and hereafter, have been, and ever will be, the same; the Form or Mode, touching ceremonies, time,

place, and other circumstances of worship, hath varied, and may vary, in different societies, owing to certain accidents of place, climate, tempers and opinions of men.

The Christian Religion in substance was and is, the Patriarchal and Mosaick; Idolatry was the Patriarchal imitated, mistaken, and abused. However, there is one use even in this counterfeit, that it serves to prove the true coin, and fix our estimation of its real and intrinsic value.

The mode or form of Religion may be changed, without injuring the foundation, and without giving occasion for hatred and persecution, though possibly one form may be more eligible than another, as being more decent and orderly, neither negligent and sordid on the one hand, nor pompous and superstitious on the other; the foundation of Religion must stand, moveable by nothing but by downright Atheists, who treat revealed and the established Religion with contempt and neglect.

The

The first Article or Principle of Religion is, the Being of God, the belief of his Existence and impartial Justice; this acknowledged, the other articles, namely, Adoration and Praise, Prayer and Dependence on his Providence, Submission to his Will, and Hope of Reward, follow of course.

MANNERS *in the ILIAD and ÆNEID.*

The Poet and Historian teach by example, what the Legislator and Moralist command or prohibit by plain precepts and express laws.

Homer enjoins filial piety and parental care in the strongest *precepts*, when he brings Achilles before our eyes, breathing forth his troubles to Thetis his mother, receiving her compassion, and obeying her commands to deliver up the body of Hector to his father Priam: Virgil doth the same, when he describes Æneas's care of his father Anchises, and observance of Venus, his mother.

The two famous sentences, *nosce te ipsam*, and *ne quid nimis*, Plutarch in his most excellent piece, entitled, "Consolation to Apollonius," tells us, were inscribed upon the Delphic Oracle, and adopted by the Poets Ion and Pindar, as the foundation of all other precepts.

Homer expressly says, "Be temperate in all things—Let your moderation be known unto all men," under the description of those perturbations and inconveniences, which arise from anger in its excess.

Anger, at its first appearance in Agamemnon, is haughtiness, grief in Cryses, justice in Apollo, but in Achilles madness, had it not been moderated by reflexion and wisdom from Minerva.

Anger, hatred and revenge in Achilles against Agamemnon and Hector, in Menelaus against Paris, and in other personages, being the great springs, which move the whole machine of the Iliad, it of course abounds with incivilities, ill-language, and ill manners.

Seditione, dolis, scelere, atque libidine et ira :

But

But then these violences are made odious, when opposed by moderation in Calchas, gravity in Nestor, and prudence in *Ulysses*.

Whenever Homer presents to our eyes the irascible passions of Anger, Hatred, Jealousy, Ambition, Pride, or the tender affections of Love, Pity, Sorrow, in their excess, almost so as even to outrage nature, we may be assured his intention is (and strange it is, that criticks should mistake this intention) not to call for our assent and imitation, but our disapprobation and avoidance; that we should see, how far we may go with safety, and where to stop.

Every step beyond certain boundaries, or retreat within them, *ultra citraque*, is so much a departure from the line of rectitude, discernable by the most common eye and slightest attention.

To shew love and sorrow in the extreme, Homer (in the conclusion of the twenty-second *Iliad*) exhibits them in the lamentations of Priam, the fond father, Hecuba, the passionate mother, and Andromache, the tender wife of Hector, slain and seen
dragged

dragged round the walls of Troy by Achilles. Virgil does the same in the character of Amata, Latinus and his family, *Æn.* XII. 596.

Andromache in particular, under the most absolute and darkest state of melancholly and desperation, instead of cherishing some glimmerings of hope and presages, that Providence would provide for her only son Astyanax, figures him to herself in the several degradations of an orphan, a beggar, a slave.

Moses, with a most delicate hand, paints Abraham amiably with his servants, and doubtless Sarah was the same, submissive, believing and happy, in offering up Isaac his only son, and receiving him from the dead in a figure; Homer inculcates a like submission to the will of God in the opposite pictures and odious features of Priam, Hecuba, Andromache and her maidens, blameable for being hopeless and miserable in the extreme at the death of Hector.

Would I had never been ! O thou, the ghost
Of my dear husband ! miserably lost !

Thou

Thou to the dismal realms for ever gone !
And I abandon'd, desolate, alone !
An only child, once oomfort of my pains,
Sad product now of hopeless love remains !
No more to smile upon his fire ! no friend
To help him now ! no father to defend !
For should he 'scape the sword, the common doom !
What wrongs attend him ! and what griefs to come !
Ev'n from his own paternal roofs expell'd,
Some stranger plows his patrimonial field !
The day, that to the shades the father sends,
Robs the sad orphan of his father's friends !
He, wretched outcast of mankind, appears
For ever sad, for ever bath'd in tears !
Amongst the happy, unregarded he
Hangs on the robe, or trembles at the tree ;
While those his father's former bounty fed,
Nor reach the goblet, nor divide the bread !
The kindest but his present wants allay,
To leave him wretched the succeeding day !
Frugal compassion ! Heedless they who boast
Both parents still, nor feel what he has lost,
Shall cry, " Begone ! Thy father feasts not here ;"
The wretch obeys, retiring with a tear !
Thus wretched, thus retiring all in tears,
To my sad soul *Astyanax* appears,
Forc'd by repeated insults to return,
And to his widow'd mother vainly mourn !
He, who with tender delicacy bred,
With parents sported, and on dainties fed,
And when still ev'ning gave him up to rest,
Must—ah what must he not ? whom *Iliad* calls
Astyanax, from her well-guarded walls,

Is now that name no more, (unhappy boy!)
 Since no more the father guards his *Troy*.
 But thou, my *Hector*, ly'ft expos'd in air,
 Far from thy parents and thy consort's care;
 Whose hand in vain, directed by her love,
 The martial scarf and robe of triumph wove.
 Now to devouring flames be these a prey,
 Useless to thee, from this accursed day!
 Yet let the sacrifice at least be paid,
 An honour to the living, not the dead!

So spake the mournful dame: Her matrons hear,
 Sigh back her sighs, and answer tear for tear.

In common life one thing and one character is set against another, and is best seen in its opposite or contrary, good and evil, virtue and vice.

Thus the steady courage and piety of *Æneas* shine with double lustre, when placed in opposition to the vain boasts of *Dranus*, *Æn.* XI. to the fierceness and impiety of *Turnus* and *Mezentius*, X. 773. and to the despair of *Dido*, *Æn.* IV. and *Amata*, *Æn.* XII. both guilty of self murder.

Turnus, losing sight of *Æneas*, impiously raves against *Jupiter*, X. 668. and XII. 95. prays to his lance, and *Mezentius*,

tius, X. 773. prays to his own arm, rather than to Jupiter :

My strong right hand and sword, assist my stroke
Those, only gods, Mezentius will invoke ;

Æneas on the contrary, in times of danger and affliction, always invokes the deity.

Anger glows in us with pleasing sensation, when we feel its gentle flame kindled by maternal affection and sympathy in the tears of Thetis, by jealousy in Juno, and by majesty in the voice and nod of Jupiter, (Il. I. the latter end.)

Anger is a sense of wrong either from another, or from self. The latter is that state of mind under self condemnation, penance or pain, known by the word repentance.

Whenever any one allows himself in the practice of a sin, or sins, whether great or small, he will always labour to justify himself and defend his conduct, consequently will not repent and amend, till convinced of sin by some severe distress.

This

This frame of mind is finely described by Homer, III. 171. in Helen's answer to Priam, and in the mutual apologies between Agamemnon and Achilles, II. XIX.

Before thy presence, father, I appear,
With conscious shame and reverential fear.
Ha! had I died, e'er to these walls I fled,
False to my country, and my nuptial bed;
My brother, friends, and daughter left behind,
False to them all, to Paris only kind!
For this I mourn, till grief or dire disease
Shall waste the form, whose crime it was to please.

The king of men, Atrides came the last,
He too sore wounded by Agenor's son :
Achilles (rising in the midst) begun :
Why should (alas) a mortal man, as I,
Burn with a fury that can never die ?
Here then my anger ends——
He said : His finish'd wrath with loud acclaim
The Greeks accept, and shout Pelides' name.
When thus not rising from his lofty throne,
In state unmov'd, the king of men began :
What then could I, against the will of heaven,
Not by myself, but vengeful *Ate* driven ?
What can the errors of my rage atone,
My martial troops, my treasures are thy own,
This instant from the navy shall be sent,
Whate'er Ulysses promis'd, at thy tent :
But thou! appeas'd, propitious to our pray'r,
Resume thy arms, and shine again in war.

The

The want of self government, and its inconveniences, are constantly held forth by Homer for a warning to us, in the character of Achilles.

Jupiter himself, Il. XXIV. speaks of him as a man of strong, violent passions and uncontrollable temper, by the epithets *αφρων, ασκοπος, αλιτημων.*

The blaze of Achilles' love and grief for Patroclus is as violent as that of his anger and hatred against Agamemnon ;

A sudden horror shot thro' all the chief,
And wrapt his senses in a cloud of grief.

It is difficult to discern the mind of Homer, in the tears of Achilles upon the loss of his beloved Bryseis, whether he intends to approve, or to censure ; perhaps partly one, and partly the other.

Tears mingled with prayer, as were those of Achilles to his mother Thetis, discover good feelings, and give a proper relief to nature oppressed with trouble ; but when they are the result of peevishness and malice, they are unmanly and self tormenting. This latter is the effect, which
Homer

Homer may be thought principally to have in view. For in line 491 of the first book, he represents Achilles, sitting alone, sulky, and cherishing evil in his heart, which Homer by the epithet *φιλον*, tells you, was naturally friendly and good;

——— *φινυθεσκε φιλον κηρ.*

——— raging still, amidst his navy sat,
The stern Achilles, stedfast in his hate;
Not mix'd in combat, nor in council join'd,
But wasting cares lay heavy on his mind:
In his black thoughts revenge and slaughter roll,
And scenes of blood rise dreadful in his soul.

Homer (V. 209.) finely ridicules a species of anger, very common to weak and vulgar minds, in Pandarus, a vain-glorious young prince, who valued himself for his skill in archery; but being not successful in his aim against Diomed, in a transport of passion he blames his erring shafts, and threatens to burn his bow:

Curs'd be the fate, that sent me to the field
Without a warrior's arms, the spear and shield!
If e'er with life I quit the Trojan plain,
If e'er I see my spouse and fire again,

This

This bow, unfaithful to my glorious aims,
Broke by my hand shall feed the blazing flames.

In Sarpedon's reprimand of Hector, anger appears under the form of true friendship, which hath its effect upon Hector in self conviction and self correction.

Stung to the heart the gen'rous Hector hears,
But just reproof with decent silence bears.

The fire of anger and hatred between the chiefs in the fifth book agreeably abating, is in the sixth contrasted by the generous flame of friendship between Glaucus and Diomed, and of love between Hector and his wife Andromache.

In the seventh Iliad we see anger varied between the Trojan chiefs, arising from different motives than those between the Grecian.

In Paris's disrespectful pert answer to Antenor, anger is the result of blind lust, and an ungovernable passion for Helen, the possession of whom he prefers to all other considerations whatever.

The senior spoke and fate. To whom replied
The graceful captor of the Spartan bride.

Cold counsels, Trójan, may become thy years,
 But sound ungrateful, in a warrior's ears :
 Old man, if void of falacy or art,
 Thy words express the purpose of thy heart,
 Thou in thy time more sound advice hast given ;
 But wisdom hath its date assign'd by heaven.
 Hear me, Princes of the Trojan name,
 The treasures I'll return, but not the dame :
 My treasures too, for peace I will resign ;
 But be this bright possession ever mine.

In Priam anger is softened into criminal
 gentleness and parental indulgence, which
 incline him to suffer the evil conduct of
 Paris to go uncensured, and to acquiesce
 in his unfair proposal.

'Twas then the growing discord to compose,
 Slow from his seat the rev'rend Priam rose ;
 He paus'd, and these pacific words ensue.
 Guard well the walls, relieve the watch of night,
 Till the new sun restores the chearful light :
 Then shall our herald to th' Atrides sent,
 Before their ships proclaim my son's intent.

Priam's connivance and forbearance, si-
 milar to Eli's, (1 Sam. iv.) met with like
 punishment, the loss of both his sons.

In Idæus, who is fixed upon as the
 messenger of Paris's proposals to the Gre-
 cians, anger is the effect of patriotism :

Ye

Ye sons of Atreus, and ye Greeks give ear !
 The words of Troy, and of Troy's monarch hear.
 Pleas'd may ye hear (so heav'n succeed my pray'rs)
 What Paris, author of the war, declares.
 The spoils and treasures he to Ilion bore;
 (O had he perish'd e'er they touch'd our shore)
 He proffers injur'd Greece—with large increase
 Of added Trojan wealth to buy the peace :
 But to restore the beauteous bride again,
 This Greece demands, and Troy requests in vain.

In Diomed's answer anger is stoical, the
 want of passion, a coldness and indifference
 to the charms of love; he could wound
 Venus, but Venus not him.

The Greeks gave ear, but none the silence broke,
 At length Tydides rose, and rising spoke.
 Oh take not friends ! defrauded of your fame,
 Their proffer'd wealth, nor even the Spartan Dame.
 Let conquest make them ours ; Fate shakes their wall,
 And Troy already totters to her fall.

When Homer shews the ill effects of
 anger in the Trojan and Grecian chiefs, he
 in effect says, “ Be angry, and sin not—
 Blessed are the meek ; for they shall inherit
 the earth :” And when Virgil presents
 Juno before Æolus, promising to give him
 Deiapeia, the handsomest of her nymphs,

connubio stabili in lasting wedlock, or as Terence says, *conjugio liberali*, he declares, "Marriage is honorable in all, and the bed undefiled;" and when he makes the virtuous hero see adulterers punished in hell, he pronounces sentence upon them, "Whoremongers and Adulterers God will judge."

Virtue is so congenial to the nature of man, so friendly to his existence, and so conducive to his happiness, that few are totally vicious, without any mixture of virtue. Achilles, though of quick resentment and a terrible adversary, is of warm affections and a fast friend; Agamemnon is not always haughty, insolent and tyrannical; occasionally he is condescending and benevolent. A very fine description is given (Il. IV. 146.) of his fraternal love, which he discovers with great vehemence and confusion of sentiments at the sight of the wound, Menelaus received after his victory over Paris, from the secret shot of the treacherous Pandarus, and of his proper warmth against the Trojans for their supposed perjury, when he passes through
 2 the

the ranks, animating the officers and men to prepare for battle.

Then with a sigh, that heav'd his manly breast,
The royal brother thus his grief express'd,
And grasp'd his hand ; while all the Greeks around
With answering sighs return'd the plaintive sound :
Oh dear as life ! Did I for this agree,
The solemn truce, a fatal truce to thee !
Wert thou expos'd to all the hostile train,
To fight for Greece, and conquer to be slain ?
The race of Trojans in thy ruin join,
And faith is scorn'd by all the perjur'd line.
Not thus our vows, confirm'd with wine and gore,
Those hands we plighted, and those oaths we swore,
Shall all be vain ; when heav'n's revenge is slow,
Joye but prepares to strike the fiercer blow.

Some characters indeed are drawn by Homer and Virgil, consistent and finished, as Nestor's, and that of Æneas, in whom the passions are not suffered to take the lead, but reason and rectitude always sway the sceptre.

Homer strictly enjoins the practice of humanity, kindness and justice, when he punishes Agamemnon for cruelty and tyranny ; and in Virgil civility puts on a most graceful appearance in Æolus's answer to the suppliant Juno ;

*Tuus, O regina, quid optes
Explorare labor; mihi jussa capeffere fas est.*

The mode of asking the favour, and of conferring it, was certainly polite, however malicious might be the request in Juno, and injurious the grant of it by Æolus.

This answer of Æolus to Juno is similar to that of Venus (Il. XIV. 195.) to Juno, and to that of Vulcan to Thetis, XVIII, 426.

Αὐδᾶ ὅ, τι φρονεῖς Τηλεσται δὲ με θυμὸς ἀνῶγει,

Let heav'n's dread Empress (Cytheræa said)
Speak her request, and deem herself obey'd.
'Tis thine, fair Thetis, the command to lay,
And Vulcan's joy and duty to obey.

The speakers in the Iliad and Æneid ever salute one another with titles of respect and honour, except when the passions and appetites are suffered to take the lead.

Honour is touchy, Hope sanguine, and Truth too open and hasty, till matured by experience, and tempered by age. This it was, that led Achilles to bid Calchas, (I. 85.)

—From

—————From thy inmost soul
 Speak what thou know'st, and speak without control.
 Not ev'n the chief, by whom our troops are led,
 The King of Kings, shall touch thy sacred head.

And to call the cautious Ulysses (IX.
 300.) πολυμηχανος artful, telling him, that
 for his part, "He, as it was fitting, would
 declare his mind and opinion freely and
 without reserve ;"

Who dares think one thing, and another tell,
 My heart detests him as the gates of hell.

Nestor every where, both in the Iliad
 and Odysey, is a pattern of Gravity,
 Caution, Wisdom, and Truth. In the
 Odysey, (III. 13.) Minerva bids Tele-
 machus address him without any bashful-
 ness and fear ;

Meet thou the senior, far renown'd for sense,
 With rev'rent awe, but decent confidence :
 Urge him with truth to frame his fair replies ;
 And sure he will ; for wisdom never lies,

In politicks, Homer and Virgil, on every
 occasion, manifest themselves to be true
 patriots, by bestowing praises on their
 countrymen, and by promoting among
 Q4 them

them unity and peace, and they stand forth steady friends to monarchy, by making Jupiter the source of power and obedience, derived from him to kings, and those in authority under them, styling them Διογενεις and Διδορυφεις, descendants and fostered children of Jove, "the sons of God and children of the most High."

Nothing can give us a more venerable and exalted idea of monarchy, than the honour and respect, which Nestor pays to Agamemnon, and the courtly manner in which Agamemnon accepts it, II. I. 278.

Nor thou, Achilles, treat our Prince with pride,
Let kings be just, and sov'reign pow'r preside,
Thee the first honours of the war adorn,
Like gods in strength, and of a goddess born;
Him awful majesty exalts above
The pow'rs of earth, and scepter'd sons of Jove.
This said, he ceas'd: The King of men replies,
Thy years are awful, and thy words are wise.

Homer (II. 100.) traces the high descent of Agamemnon, and the gift of his scepter from Jupiter. In line 197, he says,

Τιμη δὲ ἐκ Διὸς ἐσσι, φίλῃ δὲ ἰμῆτις τὰ Ζεύς.

Jove

Jove loves our chief, from Jove his honour springs,
Beware ! for dreadful is the wrath of kings.

Virgil, to celebrate the hereditary right of Æneas to the crown of Troy and Rome, raises a special messenger from the dead to invest him with royalty, and Jupiter himself (II. 619.) says to him,

*Eripe, nate, fugam, finemque impone labori ;
Nusquam abero, et tutum patrio te limine sistam.*

The first and great attribute of the Deity is Justice; so is it the first office in the King, his substitute : this is properly the Virtue of Royalty and Magistracy.

The four cardinal virtues of Justice, Temperance, Prudence, and Fortitude, add honour to every station ; but in that of a king they shine out with superior lustre, are purely royal ; they create, and they preserve peace.

All this, and more than this is comprehended by Homer in that famous line (III. 179.) applied to Agamemnon, and so much admired by Alexander the Great :

Great in the war, and great in the arts of sway,

Or

Or in that single epithet, (II. 186.) *αφθιρον*
αις, given to Agamemnon's sceptre, as
 much as to say, on all occasions impartial,
 pure and uncorrupt; "A sceptre of
 righteousness is the sceptre of thy kingdom."

To *resent*, *resentment*, and *resentiment*,
 signify to have a feeling, a proper sense
 and perception of right and wrong, good
 and evil, honour and baseness.

This is nobly displayed by Sarpedon in
 his speech to Glaucus, (II. XII. 310.)
 which breathes nothing but justice, grati-
 tude and magnanimity, the opposites to
 hatred, tyranny and cowardice.

Why boast we Glaucus, our extended reign,
 Where Xanthus' streams enrich the Lycian plain,
 Our num'rous herds, that range the fruitful field,
 And hills, where vines their purple harvest yield,
 Our foaming bowls with pure nectar crown'd,
 Our feasts enhanc'd with musick's sprightly sound?
 Why on those shores are we with joy survey'd,
 Admir'd as heroes, and as gods obey'd,
 Unless great acts superior merit prove,
 And vindicate the pow'rs above?
 'Tis ours the dignity, they gave, to grace,
 The first in valour, as the first in place.
 Could all our care elude the gloomy grave,
 Which claims no less the fearful than the brave,

For

For lust of fame I should not vainly dare,
 In fighting fields, nor urge thy soul to war.
 But since alas ! ignoble age must come,
 Disease and death's inexorable doom ;
 The life, which others pay, let us bestow,
 And give the same which we to nature owe :
 Brave, tho' we fall, and honour'd if we live,
 Or let us glory gain, or glory give.

Neither are Homer and Virgil greater friends to Civil Government than to Religion.

The first and leading principle of all Religious Duties, and the purest source of Moral, namely, the Existence of God and his impartial Justice, is strongly impressed upon the mind of the reader in the very beginning of the Iliad, ΔΙΟΣ ΔΕ ΣΤΕΛΕΙΕΤΟ βελη ; and in the beginning of the Odyssey he introduces Jupiter himself inculcating the like doctrine, " That mankind ought not to ascribe their calamities and misfortunes to Fate, any absolute decree of the Supreme Being, but to their own folly and wickedness."

The strongest and most sublime idea and proof of Homer's belief in the unity of the Godhead, is given in the beginning
 of

of the eighth Iliad, where he presents Jupiter sitting in council and claiming to himself universal supremacy, under the image of a golden chain, by which all nature is linked together, and on which every Being is dependant.

The Almighty spoke, nor durst the Pow'rs reply ;
 A rev'rend horror silenc'd all the sky :
 Trembling they stood before their sov'reign's look,
 At length his best belov'd, the Pow'r of Wisdom spoke,
 Oh first and greatest ! God by gods ador'd !
 We own thy might, our Father and our Lord.
 But ah ! permit to pity human state ;
 If not to help, at least lament their fate.
 From fields forbidden we submit refrain,
 With arms unaiding, mourn our Argives slain :
 Yet grant my counsels still their breasts may move,
 Or all must perish in the wrath of Jove.

Upon this scene of Homer, rather than on that of Virgil, (I. 227.) Milton may be thought to have his eye (III. 56.) where he introduces the Father taking a survey of the Creation and Satan's evil design against the human pair, with the Son on his right hand, interceding for fallen man, and offering to become his surety :

Now

Now had the Almighty, from above,
 From the pure empyrean, where he sits
 High thron'd above all hight, bent down his eye,
 His own works and theirs at once to view.
 About him all his sanctities of heaven
 Stood thick as stars, and from his sight receiv'd
 Beatitude past utterance; on his right
 The radiant image of his glory sat,
 His only Son; in him all his Father shone
 Substantially express'd, and in his face
 Divine compassion visibly appear'd;
 Love without end, and without measure grace,
 Which uttering thus he to his Father spake:
 O Father, gracious was that word, which clos'd
 Thy sov'reign sentence, that man should find grace.

In no words could Homer express his
 sense of religion stronger, than when to
 the neglect of it by Agamemnon, he
 attributes the calamity of the plague, that
 fell upon the Grecians;

ολεοντο δε λαοι

The King of men his rev'rend Priest defy'd,
 And for the King's offence the people dy'd.

Religion in the system of Idolatry
 among the Grecians and Romans in the
 line of Japhet, and among the Egyptians
 and Canaanites in the line of Ham, stands
 remarkably

remarkably distinguished by the first and fundamental article of belief, the Being of God.

The former ever confessed the doctrine of a Plurality in Unity; the latter a Plurality without the Unity: the present Jews on the contrary, hold the doctrine of a Unity without the Plurality; which led them, and still holds them, from embracing the Gospel, most readily believed by the Grecian and Roman converts.

Virgil follows exactly the steps of Homer in his *fato profugus*, and *Rex Jupiter omnibus idem*; (*Æn.* X. 112.) "He sitteth in the throne, that judgeth right, no Respector of Persons, the Avenger only of such as persist in doing wrong, and the Rewarder of them that diligently seek him."

Virgil lays the foundation of Government on a belief in the Existence of God, when he describes with what labour it was, that *Æneas* built a city, *inferretque deos in Latio*. He doth not say *inferret regnum vel imperium*, but *deos*, religion.

Indeed,

whether the covenant ought to stand? For though the Grecians might plead, certain victory was on their side, yet the Trojans might fairly enter a negative, because neither of the champions was killed. For as to Paris's miraculous escape, that was a circumstance unprovided for in the agreement: Here it was necessary to consult the Deity.

In a council of the gods, words running high between Juno and Minerva, Juno at last gains the cause, and prevails upon Jupiter to consent, that the truce should be broken and the war recommence, till it could be determined in a proper period.

Every reader of real poetic taste, must certainly admire the ingenuity and invention of Homer, touching the combat, the escape of Paris, the short perplexity of the action, and at last its solution and progress.

Nothing but the severity of stoicism and a dislike of poetry, could charge Homer with an indecorum, even that of perjury in Juno for proposing a dissolution of the truce, in Jupiter for consenting to it, and

and in Minerva for contriving it by the instrumentality of Pandarus.

Virgil certainly looked upon these as shining beauties; for he has interwoven them in the tenth and twelfth Æneid. In the tenth book indeed he has evaded the apparent indecency of Homer. For Jupiter, instead of siding with Juno or Venus, declares himself impartial and neuter, and that Justice only shall take place; *Rex Jupiter omnibus idem.*

Prayer is in the Iliad and Æneid introduced on all occasions. The heroes and other agents enter upon no enterprise without sacrifice, prayer, and inspiration. What is this but saying, in positive and plain language, "Every good and every perfect gift is from above, and cometh down from the Father of Lights?" The heathens were not so self sufficient, vain and impudent as to say, "Prayer is no part of Religion; we can conduct and save ourselves:" they cried, *Κλυθιμεν*, Hear me, Smintheus Apollo—

Sis felix, nostrumque levis quæcunque laborem.

R

Make

Make us happy, and relieve us of our labour and trouble; and their prayers were heard.

Ὡς ἔφατο εὐχόμενος· τὴ δὲ ἔκλυε Φοῖβος Ἀπόλλων :

Thus he said praying, and Apollo heard him.

The prayer of Ajax (XVII. 645.) is much admired,

Oh King! oh Father! hear my humble prayer,
Dispel this cloud, the light of heaven restore,
Give me to see, and Ajax asks no more :
If Greece must suffer, we thy will obey ;
But let us perish in the face of day.

Priam's prayer to Jupiter in the twenty-fourth book, is also admirable.

Not only prayer is taught by Homer, but intercession also, and deprecation of sin: Cryses acts as a mediator, when Ulysses intreats him to intercede for the Grecians, that Apollo would remove the plague from them; accordingly "Cryses prayed, and Apollo heard," much in the manner of the Israelites (Exodus xx. 19.) desiring Moses to go between them and God.

Submission

Submission to the will of God and dependence on his Providence, is strongly inculcated by Minerva to Achilles,

—sheath, obedient, thy revenging steel.
 For I pronounce (and trust a heav'nly power)
 Thy injur'd honour has its fated hour,
 When the proud monarch shall thy arms implore,
 And bribe thy friendship with a boundless store.
 Then let revenge no longer bear the sway,
 Command thy passions, and the gods obey,

And by Calchas to the Grecian chiefs,
 as recited in Nestor's speech, II. 322.

Full of his God the rev'rend Calchas cry'd,
 Ye Grecian warriors ! lay your fears aside.
 This wond'rous signal Jove himself displays,
 Of long, long labours, but eternal praise.
 As many birds as by the snake were slain,
 So many years the toils of Greece remain ;
 But wait the truth—for Ilion's fall's decreed :
 Thus spoke the Prophet, thus the fates succeed.
 Obey, ye Grecians ; with submission wait,
 Nor let your flight avert the Trojan fate.

If the preceding observations are just, they may serve as a guide in reading Homer and Virgil more profitably, and with less offence at their sacrifices and interposition of the several deities, especially if we join

with them this maxim of philosophy, "Our first ideas are ideas of sensation, and those secondary, of spiritual and invisible objects, are derived to us through the medium of natural and visible:" Hence the early introduction and expediency of hieroglyphics, allegories, and poetical machineries.

We may be convinced from Homer and Virgil, as well as from Moses, that the origin of Religion to Jew and Gentile was in substance one and the same, and that it varied, became multiform, and more or less corrupt in its streams, as they wandered with more distant windings, or flowed nearer the fountain head.

It was in these distant windings, that man became vain in his imaginations, and the thoughts of his heart only evil continually, in the devices of idolatry.

The unity of the Godhead and of Religion was now divided, and the Plurality or Personality was multiplied.

Instead of God the Creator and Father of all, and of one Faith and Form of Worship, every nation chose its own lords
many,

many, and gods many, above and below ; every city, mountain and hill, the vallies, fountains, rivers, and seas, had their resident deities, and each individual his peculiar genius, or guardian angel : Hence the distinctions, the gods of Chaldea, Canaan, Egypt, Athens and Rome.

The heavens, earth and hell were filled with gods and goddeses ; who were made to be capriciously pleased, angry, contending and fighting by turns for their several favourites, and against their contemners.

This is finely imaged by Homer, and we may fairly suppose, with full intention partly to censure, and partly to elevate vulgar notions and vulgar customs, in his battles of the fifth and following books, Jupiter all the while presiding and accomplishing his righteous purpose.

Who Homer was, of what nation, the place of his birth, and whence taught, is uncertain ; but that he was endowed with extraordinary wisdom, it is agreed among all men of letters, and it is also agreed, that he, with all the eastern writers, both

Poets and Orators, spoke figuratively, when they animate matter, and personify Animals, the Passions, Fame, Discord, Wisdom.

Homer, in the ninth Iliad, 499, personifies Prayers, when he calls them "The Daughters of Jove."

Prayers are Jove's daughters, of celestial race,
Lame are their feet, and wrinkled is their face;
With humble mien, and with dejected eyes,
Constant they follow, where Injustice flies;
Injustice swift, erect and unconfin'd,
Sweeps the wide earth, and tramples o'er mankind,
While Pray'rs, to heal her wrongs, moves slow behind. }

In the fourteenth book he personifies *Sleep*.

And why should it be supposed, that Homer and other wise Easterns spoke literally, and not either allegorically, analogically, philosophically, or morally, when they deify the sun, moon and stars, and their influences on terrestrial bodies in fire, light and air, winds, storms and tempests?

The popular Religion of the Pagans was doubtless superstitious, gross and corporeal, as it is too much so even among

Jews

Jews and Christians; but the Religion of wise men and true Philosophers hath ever been, less or more, refined and intellectual.

To suppose Homer and Virgil believed in Jupiter, Juno, Minerva, Apollo, Venus, Mars, Æolus, Neptune and Pluto, as real Persons and intelligent Beings, and in sacrifices as efficacious in themselves, and not merely types and emblems, is making them fools and ideots in sentiments and manners, unfit to be read, especially by youth in our schools, while in other parts of their poems, they are of all poets confessedly the first and wisest.

Though we may not on every occasion be able to discern their secret meaning, yet if we would allow them to be of a consistent character, we certainly ought to take it for granted, that they had a meaning superior to that, which is common and vulgar; indecent, offensive, immoral and irreligious.

Amidst all the confusion of false Religion, both external and internal, there remained universally some vestiges of the true.

Atheism and Deism were never, in any place or nation, the established Religion, but the reveries only of a few individuals, refuted and rejected by every man of sobriety, thought and science, from the beginning of the world to the present time.

When men began to look upon the emblems as realities, emblems that had been originally given merely for instruction in the knowledge of invisible things, and Beings by visible, and made them so many separate gods for themselves; this, as it were, compelled the Supreme Being to stand up for his honour, to give himself a glorious name, and to preserve the knowledge and worship of himself in a Chosen Race, by the call of Abraham from Ur, an idolatrous city of the Chaldees, saying to him, "Behold my Covenant is with thee, and thou shalt be a father of many nations: I will establish my Covenant between me and thee, and thy seed after thee in their generations, for an everlasting covenant, to be a God to thee, and to thy seed after thee;" Gen. xvii. 4, 7, 8.

After

After this, and not before, we read of appropriated names, " The God of Abraham, the God of Isaac, Jacob and Israel, the God of the Hebrews," in contradistinction to the gods of the Egyptians and other nations.

Hence also it is, that God in the Scriptures so frequently and so repeatedly claims to himself Honours, Titles, a Name, Dignities and Demesnes, which were disputed, stolen from him, and given to others by the Heathen; they made the sun and moon King and Queen of Heaven, and the stars their hosts or armies.

God originally constituted and appointed the sun to rule the day, the moon and the stars to govern the night in his stead, as his vicegerents; but when these were set up as principals, and made gods of, then He comes forth himself, present as it were in the system, and taking the reins of government into his own hands; " I AM THAT I AM, or rather, I WILL BE WHAT I WILL BE; I am God and there is none else; heaven is my throne and earth is my footstool;" He,
5 the

the νεφέλη γέρεται ZEUS, gathereth clouds from the ends of the earth, sendeth fire, thunder, rain; the air is the breath of his nostrils, the winds are his angels, and flaming fire his ministers; he rideth upon the heavens, walketh upon the wings of the wind; the Lord is now a man of war; the Lord of *Sabaoth*, hosts; the God of the armies of all the earth; he hath a face, a person, a presence, eyes, arms, hands, feet; is present every where, and doth whatsoever he pleaseth in heaven, in the earth, in the seas, and in all deep places; Sion is his hill, Jordan his river, Jerusalem his city, and its inhabitants his people, heritage and kingdom.

The power of saving from all kinds of evil, (which idolaters had given to their deities, as intimated by Homer, Il. XV. 24. where he ascribes to Jupiter and Apollo the ability of *healing* Hector's wound by his *will*, and of delivering him from *death* by his *word*; and by Virgil, *Æn.* XII. to Venus, healing the wound of *Æneas*,

Jove thinking of his pains, they past away;
To whom the god, that gives the golden day,
See, and be strong)

this

this power of right belonging solely to the true God, Jehovah claims it to himself, when he says, "I am the Lord, that healeth thee—" "I have seen, I have seen the affliction of my people, which are in Egypt, and am come down to deliver them—" "I will; be thou clean—" "See, thy son liveth—" Yet from all, or any one of these expressions, no wise man was ever led to conceive any corporeity belonging really to the Divine Essence itself, but *powers* only, and *attributes*, purely spiritual and intellectual.

In no property, we may suppose, doth man resemble his Maker more than in that, by which he looks back upon the past, and forward to the future: this is finely imaged by Homer, (Il. XV. 79.) where, to describe the speed of Juno's flight from Mount *Ida* to *Olympus*, he compares it, not to the velocity of sensible objects, the wind, hail or snow, as on other occasions, but to the invisible swiftness of *thought* ;

The trembling Queen (th' almighty order giv'n)
Swift from th' Idæan summit shot to heav'n,
As some wayfaring man, who wanders o'er,
In thought, a length of lands he trod before,

Sends

Sends forth his active mind from place to place,
 Joins hill to dale, and measures space by space ;
 So swift flew Juno to the blest abodes,
 If thought of man can match the speed of gods.

Every language, and almost every word of every language, one more than another, and the Hebrew more than any other, hath, or is capable of, a twofold meaning, the literal and figurative, spiritual and corporeal : and there is in the very constitution of man, a natural and sublime necessity for this signification or application, namely, his twofold united essence of body and soul, or mind and senses.

If man were otherwise made, his language, or rather his speech, would be the inarticulate noise or sound of the howling wolf in the forest, the chirps of the grasshopper, or he would be a viler animal than the hissing serpent, that creepeth upon the earth, or the mute fish, that swim in the waters.

Man, if he would but know himself, would perceive himself in all creation, and all creation in him.

Man

Man doth not live by bread alone, like the ox upon grass, or the lion upon animals, but by every word, that proceedeth out of the mouth of God, doth man live, that is, by means of fire, light, air, upon water, vegetables, fruits, their juices, flesh, and even, when they fail, upon food miraculously sent from heaven, suitable to his twofold capacity and taste.

Thus the first man stood, during his days of innocence, in the image and likeness of God ; and so doth every man now, as redeemed by Jesus Christ, and made perfect through faith and sanctification in him : “ for in him we live, and move, and have our being.”

As circumstances, seasons, climates are not the same, so neither are men’s tempers, opinions, dispositions, nor even laws and modes of living. The tide of passions and affections varies, they have their flux and reflux ; after a storm comes a calm. No man is always pleased, always angry, proud or humble ; yet are there in the very nature of things fixed principles of action, and in most men there is a weight to be laid
aside,

aside, some predominant passion to be overcome. The tenor of a man's behaviour is the safest and fairest rule by which we can form a judgment of his character, whether virtuous or vicious, and know how to pardon or condemn.

This we see exemplified (Il. IX.) in the person of Agamemnon. The sin, which so easily besets him, is haughtiness, accompanied with a stretch of power and injustice; yet in the day of distress, and when Nestor speaks, the mind of Agamemnon is humbled and open to conviction of the wrong done by him to Achilles.

To whom the king, with justice hast thou shown
A prince his faults, and I with reason own
That happy man, whom Jove still honours most,
Is more than armies, and himself an host.
Blest in his love this wond'rous hero stands,
Heav'n fights his war, and humbles all our bands.
Fain would my heart, which err'd thro' frantic rage,
The wrathful chief and angry gods assuage.

Homer with admirable judgment and beauty preserves the decorum of Agamemnon's character. For in the beginning of the quarrel, when Achilles reviled Agamemnon

memnon with the opprobrious qualities of *avarice*, φιλοντεανατατε παντων, *impudence*, αναιδειην επιεικενε, and *cowardice*, κερδαλευφρεν, Agamemnon reviled not again, nor offered to draw his sword; and after having made him relent, and send terms of reconciliation to Achilles, Homer does not suffer Agamemnon's anger to return, no not when Ulysses told him of the contemptuous manner in which Achilles rejected his ample presents and offers, but lets Diomed take up the cause and speak for him.

Ulysses ceased : the Achaian host,
 With sorrow seiz'd, in contemplation lost,
 Attend the stern reply. Tydides broke
 The general silence, and undaunted spoke.
 Why should we gifts to proud Achilles send ?
 Or strive with prayers his haughty soul to bend ?
 His coun ry's woes he glories to deride,
 And prayers will burst that swelling heart with pride ;
 Then let him arm when Jove or he think fit,
 That to his madness, or to heav'n commit :

Nor at Ulysses' sharp reproof (Il. XIV.)
 is Agamemnon angry, which he hears
 without any emotions of resentment.

Thy just reproofs (Atrides calm replies)
 Like arrows pierce me, for thy words are wise.

Achilles too is softened by the persuasive eloquence of Phoenix, and almost drops his resentment upon the taunting speech of Ajax,

O soul of battles, and thy people's guide,
(To Ajax thus the first of Greeks reply'd)
Well hast thou spoke ; but at the tyrant's name
My rage rekindles, and my soul's on flame ;

But he is still more softened (Il. XVI.) by the tongue of his friend Patroclus, and at his death in the beginning of the xviiith book ; by which he shews, that as his hatred is, so is his love.

Patroclus ! thy Achilles knows no fears ;
Nor words from Jove, nor oracles he hears ;
Nor aught a mother's caution can suggest,
The tyrant's pride lies rooted in my breast.
But bear we this—the wrongs I grieve are past,
'Tis time our fury should relent at last :
I fix'd its date ; the day I wish'd appears,
Now Hector to my ships his battle bears,
The flames my eyes, the shouts invade my ears. }
Go then, *Patroclus* ! court fair honour's charms,
In *Troy's* fam'd fields, and in *Achilles'* arms.

The character of Patroclus is finely contrasted with that of Achilles, like two pictures

tures that are companions, (XVII. 669.) in the elogy of Menelaus to the Ajaces and Marion who stood round his dead corpse.

Oh guard these relics to your charge consign'd,
And bear the merits of the dead in mind ;
How skill'd he was in each obliging art,
The mildest manners, and the gentlest heart ;
He was, alas ! but fate decreed his end,
In death a hero, as in life a friend.

Neither Agamemnon's pacifying presents, nor the elocution of Ulysses, Phoenix, Ajax and Patroclus, no nor even his death, could overcome Achilles' heart, rendering it forgiving, meek and gentle ; this was to be effected only by divine energy, as seen in Achilles' reconciliation with Agamemnon (XIX.) and interview between Priam and Achilles (XXIV.)

Each look'd on other, none the silence broke,
Till thus at last the kingly suppliant spoke :
Ah think, thou favour'd of the pow'rs divine !
Think of thy father's age, and pity mine !
Think of thy father, and this face behold ;
See him in me, as helpless and as old,
Though not so wretched ! There he yields to me,
The first of men in sovereign misery ;

S

Thus

Thus forc'd to kneel, thus groveling to embrace
 The scourge and ruin of my realm and race ;
 Suppliant my children's murd'rer to implore,
 And kiss those hands yet reeking with their gore !
 These words soft pity in the chief inspire,
 Touch'd with the dear remembrance of his fire,
 These with his hand (as prostrate still he lay)
 The old man's cheek, he gently turn'd away.
 Now each by turns indulg'd the gush of woe,
 And now the mingled tides together flow ;
 This low on earth, that gently bending o'er,
 A father one, and one a son deplore.
 Sate at length with unavailing woes,
 From the high throne divine Achilles rose ;
 The rev'rend monarch by the hand he rais'd,
 On his white beard and form majestic gaz'd,
 Not unrelenting : then serene began
 With words to sooth the miserable man.
 Rise then, let reason mitigate our care ;
 To mourn, avails not ; man is born to care.
 Seek not by tears my steady soul to bend ;
 To yield thy *Hector* I myself intend.
 Nor com'st thou but by heav'n ; nor com'st alone,
 Some god impels with courage not thy own ;
 No human hand the weighty gates unbarr'd,
 Nor could the boldest of our youth have dar'd
 To pass our outworks, or elude the guard.
 He said, and ent'ring, took his seat of state,
 Where full before him rev'rend *Priam* sat :
 To whom, compos'd, the godlike chief began.
 Lo ! to thy pray'r restor'd thy breathless son ;

Extended

Extended on the funeral couch he lies,
 And soon as morning paints the eastern skies,
 The fight is granted to thy longing eyes. }

One Preceptor of great authority hath told us, "Whosoever is angry with his brother *without a cause*, shall be in danger of the judgment;" and another hath given for our conduct, when angry with cause, this short precept, "Sin not, nor let the sun go down upon your wrath."

It is true, Achilles did sin by rash words, and let many a sun go down upon his wrath in revengeful deeds; but even Achilles, however quick and retentive of resentment, did not let the last sun go down upon his wrath: before his death he became meek, humble, forgiving, and found rest unto his soul.

The Iliad may be compared to an antique coin of a double impression, nobly designed and exquisitely finished; the front bearing a head, if possible more frightful than Gorgon's; and the reverse, a presence more composed and sublime than Minerva's the goddess, or Apollo's the god, of wisdom,

or to a picture presenting on one side a storm, on the other a calm.

Achilles, at the latter end of the poem, is a contrast even to himself, as he is to others in the beginning of it.

In his institution of the games (II. XXIII.) he is terrible in making offerings to dead Patroclus, but most delightful in adjudging the prizes.

Here sitting umpire and arbitrator, as Agamemnon did in the council summoned to appease Apollo, which through Agamemnon's injustice broke up in tumult, he on the contrary decides the dispute between Antilochus the son of Nestor and Menelaus with the strictest equity, greatly to the satisfaction of all parties. Nothing can give a stronger and a more agreeable idea of this than Menelaus himself in his address to Antilochus.

Still may our souls, O gen'rous youth, agree :

'Tis now Atrides' turn to yield to thee.

Rash heat perhaps a moment might controul,

Not break, the settled temper of thy soul.

Not but, my friend, 'tis still the wiser way

To wave contraction with superior sway.

For

For ah ! how few, who should like thee offend,
 Like thee, have talents to regain the friend ?
 To plead indulgence and thy fault atone,
 Suffice thy father's merit, and thy own.
 Gen'rous alike, for me, the sire and son
 Have greatly suffer'd, and have greatly done ;
 I yield, that all may know, my soul can bend,
 Nor is my pride preferr'd before my friend.

And now Achilles compliments Nestor,
 and Nestor Achilles.

Proud of the gift thus spake the full of days ;
 Achilles heard him, prouder of the praise.
 Not so Achilles ; he to grief resign'd,
 His friend's dear image present to his mind,
 Takes his sad couch, more unobserv'd to weep,
 Nor takes the gift of all-composing sleep.

In this last scene, (Il. XXIV.) Achilles
 excites in us the highest disgust and ab-
 horrence, while he retains the body of
 Hector, and contemplates on it with de-
 light in his pavilion ; but he meets with
 our entire approbation at the furrender of
 it to the persuation of Thetis, and entreaties
 of Priam, under the influence, counsel and
 will of Jupiter:

Διος ἐτελεύετο βέλῃ.

S 3

There

There is one part of Achilles' conduct that highly merits our applause and imitation, that in his angry recess and refusal of personal assistance he did not head a faction, enter into an opposition to government, side with the adversary, and take up arms against his country, from self-interest, under false ideas and pretensions to patriotism.

Dr. Johnson, in his preface to Milton, (ed. duod. 3 v.) recommends the Greek and Latin poets to be read at schools, "as affording most axioms of prudence, most principles of moral truth, and most materials for conversation;" but in p. 191-2, with the same latitude of expression, not without some appearance of forgetfulness and self-contradiction, he affirms positively, "That the ancient epic poets were very unskilful teachers of virtue, and that the reader will be able to carry away few precepts of justice, and none of mercy."

If this were the case, they certainly ought never to be read; but he undoubtedly means to say only, what is saying the truth, the Greek and Latin epic poets taught in
general

general natural, moral, and divine wisdom well, but in many particulars not.

We have seen in the preceding instances that they taught well moderation, that is, self-government, with justice and mercy towards others, and with religious awe and dependence on the Supreme Being.

The mythology of the poets, their interposing machinery, will indeed be "feeble, tedious, oppressive and uninstrucive," if understood grossly and literally; but not so, when viewed allegorically and philosophically, as descriptions of natural *phenomena*, human passions, appetites, actions, intellectual faculties, and divine attributes.

The gradation of Beings is threefold, terrestrial, celestial, and supercelestial. The terrestrial are under the influence of the celestial; and the celestial of the supercelestial.

It is plain, that by Juno, Virgil means the atmospherical air, engendering the strife of winds, storms and tempests, from his description of her address to Æolus; and it is as plain, that Homer, by Apollo, means the sun, or the circulation of light, from

the intenseness of its rays in causing pestilential disorders, first among animals, and then among men; and that by Jupiter, he means the solar fire and heat, from the title given him of *vesper*, the secondary, great, and mediate cause of thunder, lightning and terrestrial productions, which are his wives, sons and daughters; while he himself, though supreme over all other deities, the elements, is yet even under the controul and subjection of Fate, that is, the Divine Will, the primary and efficient cause of all things, *qui fatur*, who speaks, and it is done, who commands, and it stands fast. The Canaanites, Greeks and Romans embodied the elements, human passions and appetites, intellectual faculties, and divine attributes, in graven and molten images, which the Egyptians did not, nor Chaldeans and Hebrews, personifying them only, and speaking of them in the language of hieroglyphics.

These hints may be of use in reading not only the poets but the scriptures themselves. If nature, if the classics, and the scriptures be studied together, they will

reciprocally explain one another; and though the allegories may not be all alike easy, nor conspicuous, yet even a general conception of the figurative sense will be much more acceptable to the mind and improving, than the literal and grossly vulgar.

From the preceding remarks, arise three very interesting and very obvious doctrines; and without drawing which, the reading of Homer and Virgil is useless, and time mis-spent, not to say worse.

First, That the Gentile nations, especially the philosophers, ancient sages and poets, had among them the principles and substance of good morality, true religion, and solid education, however received, whether by tradition only, or by other helps, and however grossly misapplied and diversified in form.

Secondly, That hence the Gentile nations were disposed more readily to embrace Christianity than the Jews.

For when it was proposed to them in its native simplicity, as it was by Paul to the Athenians, Acts xvii. 23. they had little

little more to do than to change the object of worship, the invisible and spiritual, for the visible and corporeal.

As they were not atheists, they needed no demonstration of the being and attributes of God; they were only to receive the *known* for the *unknown* God, that is to say, Jehovah for Zeus, Jupiter, and El, Elohim for Ηλιος, Sol, Αιολος, Æolus, and Θεοι, the other deities.

Thirdly, That the idolatrous and honest heathens, who acted according to the light that was in them, and were ready to receive greater, when communicated to them, are more praise-worthy, and will be less condemnable in the day of judgment, than those Jews and nominal Christians, who studiously and industriously acquire "an evil heart of unbelief," and make themselves Atheists, Deists, Socinians, Arians, and give up themselves to the indulgence of their appetites and passions, in the practice of almost every immoral action, secretly if not publicly, and in the neglect of all religious worship, under the full splendor of divine revelation.

If

If then we will not go to the books of Revelation for instruction, let us go to those of Homer and Virgil; they will teach us better than we teach ourselves, help us to expand our thoughts, sublime our interpretations, and moralize our actions: And if we go to Milton, he will lead us to improve manners, by adding faith to our virtue.

Milton appears in every part of his poem, particularly in the third book, to be a sound, rational and steady Believer in the great and fundamental article of the Christian Religion, The Trinity in Unity; herein he was a strict and wise Calvinist, worthy to be admired and imitated by all the moderns, who dissent from the doctrines of their forefathers and leaders at the time of the Reformation: this premised, we will proceed to enquire into

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The DICTION, LANGUAGE, VERSIFICA-
TION *and* MANNERS
OF
PARADISE LOST.

IN casting our eyes over the thoughts and language yet living of *Paradise Lost*, it may be thought, that our toil will be short, and our labour easy; but we shall meet with difficulties here also, and some perhaps, that no discernment and art of criticism can surmount, owing chiefly to Milton's extensive and very superior erudition.

If Homer was a man of profound science, the same with truth may be affirmed of Milton, greatly to his honour.

We are not so certain of Homer's sources, what fountains and streams he drank at, besides those of nature, as we are of Milton's.

It is easy to discern, that Milton drew his knowledge not solely from nature, but mostly from the scriptures and from the classics, and also that he warmed, or rather heated,

heated, his imagination, with romances, books of chivalry, voyages, Italian poetry, and lastly, with the politicks and factions of the times he lived in; by all which he enlarged his vessel, as it were, to a prodigious size, and filled it so full, and with such variety of contents, that it was ready on every occasion to burst and let out all at once, but saved itself by finding vent at several parts, flowing in larger streams at some outlets than at others; or to speak without allusion, the number of objects he had before him, and eagerness to describe them all, oftentimes make him dwell long upon a subject, with some degree of confusion to himself and of perplexity to his reader.

Hence the length of his invocation, the number of images in his similes, the expansion of his descriptions, so many interruptions of the action, the mixture of heathen mythology with scripture verity, and the multitude of his reflexions.

Milton in his invocation had before him Homer's address to his muse, and the signal operations of the Holy Spirit on Moses.
in

in Mount Sinai, on the High Priest, when he went to consult God in the Holy of Holies, called the Oracle of God, in the hearts of Christian Believers, whose bodies are by St. Paul, 1 Cor. iii. 16. called the temple of the Holy Ghost, and at the creation: All these, with other ideas, he has crouded together in the opening of his subject, certainly unnecessary, how beautiful soever the lines may be, and full of information; so full, that one would not wish their absence, but only their better disposal.

He is forced to tell his reader three, if not four times, that the infernal council, book ii. 467, 487, 506 and 514. broke up, and interrupts the narration, because his fancy, or perhaps his hatred to monarchy, prevailed upon him to describe sarcastically, the high respect and courtly compliments paid to the monarch of hell, and some agreement subsisting between the spirits damned, with this remark, that bad men ought not therefore to boast of

Their specious deeds on earth, which glory excites,
Or close ambition varnish'd o'er with zeal:

And

And that mankind ought not to live
disunited,

O shame to men ! devil with devil damn'd
Firm concord holds ; men only disagree !

Not to notice the impropriety of a
Poet's stopping and teaching sentiments
in his own person, let it be asked, what
does this reflexion amount to ? Nothing,
but what is evident to common observa-
tion, namely, that bad men upon earth
under the influence of infernal spirits,
agree with one another in strict friendship
against God and good men, the seed of
the serpent adverse to the seed of the wo-
man, and that opposition associates to
destroy the state ; but does it prove, that
honest men and true live in hatred, en-
mity and strife, and do not join to save
the state ? Here the vessel of Milton
leaks.

This evinces the justness of the rule,
that an Epic Poet, as well as the His-
torian, should not stop the thread of the
discourse with remarks, reflexions and sen-
timents uttered in his own person, which

the reader should be left to make for himself.

As neither of them should introduce the subject with a florid, pompous and long proem, so should they not retard or interrupt the narration with moral, political and party observations, upon events, nor even upon actions, as good or bad, in their own persons: this is seldom or ever done, either by Moses or by Homer, well knowing that it would be an invasion upon the reader's pleasure, as well as a tacit impeachment of his understanding and attention, supposing him incapable of drawing inferences, discerning good from evil, and making reflexions for himself.

Besides, remarks are often trifling, as well as impertinent, for instance, that of Virgil,

———*tantane animis cœlestibus iræ?*

Which Milton with more propriety hath put into the mouth of Raphael, VI. 79.

In heavenly spirits could such perverseness dwell?

Milton's great erudition makes him often too didactical, and frequently too learned for

for the generality of readers, without some commentator; accordingly he has had many commentators, who imagine some beauties, labour most learnedly to explain many apparent difficulties, take no notice of several real, are pleased to admire some errors, and blame some beauties.

Thyer, one of Milton's commentators, admires the reflexion upon the disunion of mankind, and the agreement between devils, with this historical note, "It will appear the more pertinent and natural, when one considers the contentious age, in which Milton lived and wrote:" but let it be asked, did he not promote those contentions, and defend them by his writings? So that if the reflexion is pertinent in condemning others, it unwittingly condemns the maker of it, who himself, if not a devil with other devils, was certainly a rigid adherent to his own opinion and his own party.

Another commentator, the last editor of Milton's works, admires the similitude in the invocation,

T

—with

———with mighty wing outspread,
 Dove-like, sat'ft brooding on the vast abyfs,
 And mad'ft it pregnant————

and attempts to explain it in a note, which fupposes, that Milton had here in view the first chapter of Gen. "The word, which we translate *moved*," says he, "signifies properly brooding."

I beg leave of great names, for the sake of truth, to oppose this assertion with an easy observation, that however Milton might have a transient look at Moses's words, his mind was certainly impressed with a mythological, heathenish and corrupt notion, of the world's being formed from an egg, and that the word, which we translate *moved*, no where in the Bible signifies either properly or figuratively to incubate, or sit upon eggs and hatch them.

The Hebrew word מרחפת translated *moved*, (the plain English reader will excuse my going into a critical examination) is a participle in the Hiphil conjugation from the verb רחף, in Kal properly to move, and in Hiphil, to cause or give motion, in all directions, round about, up and down,

as

as an eagle hovers and flutters her wings in fondling and teaching her young to fly, Deut. xxxii. 11. figuratively to flutter or quake with fear, Jer. xxiii. 9. and to move variously and diffusively as the natural air, or as the Spirit of God universally, Gen. i. 2.

The reader may now perhaps be able to gain some distinct and satisfactory idea, in what manner the Spirit of God, whether divine, or material, moved, and communicated motion, upon the face of the waters, or as Milton says, in the person of Raphael, VII. 88.

How first began this heaven, which yields or fills
All space, the ambient air, wide interfus'd
Embracing round this florid earth——

exciting, or, if I may so speak, quickening the gross, inert substance of darkness, and the tremulous deep, or as Milton says, VII. 211. outrageous abyss it surrounded; an effect prior and necessary to the consequent productions of light, and the formation of the celestial and terrestrial globes.

T 2

Let

Let us now come to particulars, by investigating the sense of every figurative expression.

The Spirit of God and its influences are in scripture represented under various images; among others, by the disposition, sweetness, purity, and innocency of the Dove; but it is the Saviour of the world, that likens the constant warmth of his favour, vigour and protection, to domestic fowls sheltering their young, when he says to Jerusalem, "How often would I have gathered thy children together, as a hen gathereth her chickens under her wings?"—not sitting as a dove brooding on two eggs only; an image not to be once found in scripture.

Incubation, a slow, gradual and tedious operation, applied to God or his Spirit, is not only a false interpretation of scripture, but of common sense; the thought itself is mean, and unbecoming the instantaneous effects of divinity, "He spake, and it was done, he commanded, and it stood fast:—The mighty God, even the Lord, spake, and called the earth from the

2

rising

rising up of the sun unto the going down thereof."—Psalm xxxiii. 9. l. 1. This is the true and exalted language of poetry.

"With mighty wing outspread."

Mighty wing outspread, is more descriptive of an eagle than a dove, and *outspread*, of flying than of sitting, to which o'er-spread is more applicable than outspread.

—————"mad'st it pregnant."

Pregnant, that is, swoln and big with child, applied to an egg and the abyss, seems to be a hard, if not an improper metaphor, unused by any classic writer, ancient or modern; because the egg remains the same in respect to size, when the chick is ready to come forth, as it was ere the hen sits brooding on it; but this is not the case in animals, which swell and grow large in proportion to the growth of the *fœtus*, as Milton himself describes it in Book II. 778. where Sin reminds Satan of her origin and of death,

—————.till my womb

Pregnant by thee, and now excessive grown,
Prodigious motion felt and rueful throes.

The abyſs too was haſtily to bring forth not one form only, but variety of forms; the metaphor therefore is forced, unnatural and improper, and the whole ſimilitude undeſerving any admiration and applauſe from men of letters.

Milton, however, ſeems fond of this image; for he hath repeated it in VII. 236.

His brooding wings the ſpirit of God outſpread,

————— while night

Invests the ſea. ————— l. 208.

This is another admired paſſage, “A much finer expreſſion, ſays Newton, than *umbris nox operit terras* of Virgil.”

Milton’s expreſſion, *invests*, is figurative; and Virgil’s *operit* is plain, ſimply to cover; for which reaſon, I ſuppoſe, Milton’s is thought preferable; but not ſo, if the metaphor be falſe, which upon examination it will appear to be.

Invest, from the Latin *investio*, is always uſed in a good, honourable, and gay ſenſe, to dreſs, array, adorn and grace, as, with a white, or purple mantle of glory and authority, never in a bad ſenſe to clothe

or

or cover with a sable cloak of darkness, poverty and disgrace, unless the military sense of inclosing a town should be thought so.

Milton hath applied this metaphor very beautifully in three other places, III. 10. VII. 372. XI. 233. to the original, created light, to the rising sun, and to Michael.

—————before the sun,
Before the heavens thou wert, and at the voice
Of God, as with a mantle, didst invest
The rising world of waters dark and deep,
Won from the void and formless infinite.

First in his East the glorious lamp was seen,
Regent of day, and all the horizon round
Invested with bright rays—————

—————some great Potentate,
Or of thrones above, such majesty
Invests him coming—————

I could point out improprieties in some other metaphors, but I forbear, and leave the attentive reader to discover them himself, which he may easily do, by reducing words to their original and proper sense, in the manner exemplified above, and not

suffer himself to be imposed upon by the false glare of tinsel for gold.

Another commentator, that demands our notice, is Addison, respecting what he observes on the language of Milton in general, with some kind of apology, "That metaphors are not thick sown in Milton."

Now suppose this to be true, it is what should be, and as it is in Homer and Virgil; for a profusion, or thick crop, of metaphors, is more becoming the splendor and flashes of oratory and romance than the gravity and grandeur of an epic poem; but if the *Paradise Lost* be examined with nice inspection, the metaphors will be found thicker sown than at first many are aware of; and this in a poem on spiritual and moral objects is unavoidable and right. For we can neither conceive, nor speak of, heavenly and invisible things but through the medium of earthly and visible; for that purpose doubtless, wisely and graciously contrived by the Creator, as Raphael, V. 570. informs Adam, when he says,

—————what surmounts the reach
Of human sense, I shall delineate so,

By

By likening spiritual to corporeal forms,
 As may express them best; though what if earth
 Be but the shadow of heaven, and things therein
 Each to other like, more than on earth is thought?

Our language, as enriched from the Latin and Greek, abounds with metaphors; we have already taken a view of some in the invocation; in which there are four more deserving our notice, namely, *Spirit*, *inspire*, *intends*, *instruct*: these words, as is well known to every scholar, are all borrowed from the Latin.

Spirit, from *spiritus*, in its primary, literal and proper sense, means air, wind, breath—from *spiro* to blow, breathe.

It is applied by Virgil, *Æn.* VI. 721. to denote that secret energy of life, the *anima mundi*, which is diffused through all nature; or as Milton, III. 586. calls it, invisible virtue."—

Spiritus intus alit—————

A secondary and figurative sense of Spirit among us Christians, taught, or as Milton says, "greatly instructed," by divine revelation, is its application to the
 rational

rational soul of man, and thence transferred to the Spirit of God, by way of distinction called, the Holy Spirit, or Holy Ghost, and in Greek the Paraclete, the Comforter and Instructor.

Inspire, from *in* and *spiro*, simply to blow into, oppositely to *expiro*, to blow or breathe out, is used by us in a figurative sense, unknown to the Latins, who use *aspiro*, and *afflo*, to express divine communication and instruction from God to the heart and soul of good men—

Aspirate meis captis—————OVID.

Cicero says,

Nemo fit magnus sine aliquo divino afflatu.

Intends, from *in* and *tendo*, literally signifies to strain, bend a bow, and spread a net to catch birds, figuratively, *intendere animum*, to purpose or design; but Milton transfers it anew, to his song or poem,

‘That with no middle flight intends to soar—

Instruct, from *in* and *struo*, literally signifies, to lay in order and regularity, as in a building

building and ranging an army, the reverse of *sterno*, to stray.

We do not use this word in the corporeal sense, but in a mental, to teach and inform the understanding with doctrines and precepts.

From what has been observed, it may be inferred, that the language of *Paradise Lost* is in general neat, elegant and classical; will be found so, and admired, by every person of reading and literary taste.

A few vulgarities and witticisms, some technical terms of arts and sciences, that occasionally occur, and are obvious sufficiently without a monitor, we must generously pardon.

*Ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura——*

——where the beauties more in number shine,
I am not angry, when a casual line,
That with some trivial fault unequal flows,
A careless hand, or human frailty shows.

There are many familiar, low, vulgar, and even indecent words used by Milton, some also perhaps of his own coining, not
found

found in ancient poets, which we must also pardon, and pass over without notice. The judicious reader will easily discover them, and mark them with disapprobation, and not with imitation :

We now proceed to the second inquiry,

The Order and Arrangement of Words.

In the arrangement of words, Milton hath departed so much from the common mode of speech, following our ancient poets and prose writers, particularly the translators of the Bible, who followed the Greek and Latin, that oftentimes it requires great attention and some knowledge of the classics to understand him.

The usual practice in English is to place the nominative case immediately before the verb, and the accusative after it ; this order Milton often breaks.

Of man's first disobedience——

Sing, heavenly Muse——

for, heavenly Muse, sing the disobedience of the first man.

——what

—what in me is dark
 Illumine,
 for, illumine what is dark in me.

—while night
 Invests the sea, and wished morn delays,
 for, while night invests the sea, and delays
 the wished morn.

Encamp their legions—II. 131.
 for, their legions encamp on the bordering
 deep.

Book V. 21.—

—to mark how spring
 Our tended flowers, how blows the citron grove,
 What drops the myrrh, and what the balmy reed.

That is, to mark how our tended flowers
 spring up, how the citron grove blows,
 what the myrrh drops, and what the balmy
 reed drops.

Again, in prose and common speech,
 the adjective or epithet generally comes be-
 fore the substantive, but Milton conti-
 nually places it after, particularly at the
 end of a line, as,

—battle

_____ battle proud,
 _____ darkness visible,
 for, proud battle, visible darkness.

To idols foul _____
 And hands innumerable scarce perform,
 instead of, foul idols—innumerable hands.

When two adjectives are joined together,
 he will put one before the substantive, and
 the other after, with or without the con-
 junction *and*, as,

_____ before all temples the upright heart and pure,
 Heaven's last best gift _____
 And temperate vapours bland _____
 instead of, the upright and pure heart—
 heaven's last and best gift—temperate and
 bland vapours.

He puts adjectives for adverbs, as,
 _____ that on the secret top
 Of Oreb, or of Sinai didst inspire,
 that is, secretly on the top, like Virgil's

_____ *alta mente repositum*,
 for, *altè mente repositum*.

Again, he omits conjunctions, preposi-
 tions and verbs, using generally the no-
 minative

minative case absolute, and sometimes the ablative like the Latin, as, VII. 688.

—————Adam relating, *she sole auditress*,
Herself, though fairest, unsupported flower.--VIII. 132.

I shall not lag behind, nor err
The way, *thou* leading-----IX. 269.
Let us seek death, or *he* not found.-----IX. 1001.

In VII. 142. is used the ablative absolute.

—————the feat
Of Deity supreme, *us* dispossess,
He trusted to have seized-----

These liberties and changes, somewhat embarrassing to common readers, are admitted in poetry, and even in prose, rather as beauties than blemishes, to the eyes of the learned; but there are some arrangements in Milton, difficult perhaps to the learned, and scarcely admissible even in poetry, unnoticed by Commentators.

The first arrangement difficult and scarcely to be defended, that meets our eyes and understanding, is in the invocation;

—————for

~~for heaven hides nothing from thy view,
Nor the deep tract of hell~~

In prose this parenthesis would stand thus,

Say first, (for heaven, nor the deep tract of hell,
Hides any thing from thy view) say first, what cause.

This thought Milton most likely borrowed from the Proverbs, "The eyes of the Lord are in every place beholding the evil and the good"—or from the Prophet, "All things are naked and open to the eyes of him, with whom we have to do."

Another difficult arrangement occurs in book I. 150.

Or do him mightier service, as his thralls
By right of war, whate'er his business be
Here in the heart of hell, to work in fire;

that is, to work in fire what e'er his business be here in the heart of hell.

Lines 552, &c. may be noticed, not so much to censure some obscurities, as to praise a most beautiful description of music, with powers felt even by devils in hell.

—anon

———anon they move
 In perfect phalanx to the Dorian mode
 Of flutes and soft recorders; such as rais'd
 To highth of noblest temper heroes old
 Arming to battle, and instead of rage
 Deliberate valour breath'd, firm and unmov'd
 With dread of death to flight or foul retreat;
 Nor wanting power to mitigate and swage,
 With solemn touches, troubl'd thoughts, and chase
 Anguish, and doubt, and fear, and sorrow, and pain
 From mortal, or immortal minds——

that is, such as rais'd heroes of old arming to battle, to the highth of the noblest temper, and instead of rage, breathed valour deliberate, firm and unmoved to flight or foul retreat with dread of death.

I would observe upon a trifling disorder in 684, for the opportunity of inviting the reader's attention to a picture of avarice, drawn with strong and odious features in the person of Mammon.

———By him first
 Men also, and by his suggestion, taught,
 Ranack'd the center——

for, Men also first taught by him, and by his suggestion——

U

We

In book III. from 273 to 338, and 390,
we have Milton's confession of faith in the
Father and in the Son.

See golden deeds, fruitful of golden days,
With joy and love triumphing, and fair truth,

that is, triumphing with joy, and love, and
fair truth.

He heaven of heavens and all the powers therein,
By thee created, and by thee threw down
The aspiring dominations—

that is, He (the Father) created the heaven
of heavens and all the powers therein by
thee, (the Son) and threw down by thee
the aspiring dominations.

Hail, Son of God, Saviour of men, thy name
Shall be the copious matter of my song
Henceforth, and never shall my harp thy praise
Forget, nor from thy Father's praise disjoin—

that is, Henceforth thy name shall be the
copious matter of my song; and never shall
my harp forget, nor disjoin, thy praise from
thy Father's praise.

In book IV. 114. Satan is thus charac-
terized :

————— Each passion dimmed his face,
Thrice changed with pale, ire, envie and despair,
that

that is, ire, envy and despair, each passion,
dimmed his face thrice changed with
paleness—Book V. 4.

————— His sleep

Was aerie, light, from pure digestion bred;
And temperate vapours bland;

that is, his sleep was aerie and light, bred
from pure digestion, and from temperate
and bland vapours.

Transpositions occur in Adam's morning
hymn (V. 154.) more difficult than any
one of those above mentioned.

These are thy glorious works, Parent of good;
Almighty,

that is, Almighty Parent—

————— thine this universal frame,

Thus wond'rous fair, thyself how wond'rous then!

Milton should be here present himself
to explain his meaning, and teach us how
to bring these lines under the rules of
grammar, or as we say, parse the words,
whether the noun substantive *frame*, and
the pronoun *thyself*, stand in the ablative
case absolute, or the verb substantive be
understood with the conjunction *if*, that
is, if this thine universal frame be thus

wond'rous fair, how wond'rous then must be thou thyself! Or again, whether we are to behold Adam looking around and speaking of heaven, and earth, and seas, with admiration and sudden exclamations; Thine! this universal frame! thus wond'rous fair! thyself how wond'rous then!

This form of expression, elliptical, or whatever you will call it, often occurs in the Hebrew scriptures, and in Homer, where the sense is so various and full, that the speaker, after making a short pause or halt, stops short, without proceeding to complete the sense, leaving the hearer or reader to do it himself from his own imagination.

In this manner Adam, Gen. ii. 23. struck with the sight of Eve, said, in raptures, This! bone of my bone, and flesh of my flesh!

So in Gen. xxvii. 32-3. at the voice of Esau, Isaac cries out, Who! thou! who! where he! that hath brought me venison!

Again, in Gen. iii. 22. is a most beautiful ellipsis, or aposiopesis, very different from that of Virgil, *quos ego*, uttered by Neptune

Neptune in a gust of passion ; whereas in Genesis the divine Persons are introduced, compassionating man in his fallen state, and consulting as it were for his good, how to prevent more errors. “ The Lord God said, Behold, the man is become as one of us, to know good and evil ! And now lest he put forth his hand, and take also of the tree of life, and eat, and live for ever—!” Here the sense to be supplied is vast and extensive, as much as to say, We must set aside the first covenant, open to man the whole new plan of redemption, and dismiss him from the garden of Eden.

Man fallen could not be suffered to remain in paradise under the first and original covenant ; it was necessary to remove him thence, and to give him new exhibitions, instructions and conditions of life and action. “ Therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken.”

Milton, in Adam's hymn, seems to have before him the book of Wisdom, xiii. 3, 4. and Psalm cxlviii.

Unspeakable ! who sitt'st above these heavens,
 To us invisible, or dimly seen
 In these thy lowest works ; yet these declare
 Thy goodness, beyond thought, and power divine,
 that is, declare beyond thought thy divine
 goodness and power.

Fairest of stars, last in the train of night !
 If better thou belong not to the dawn !

that is, if thou belong not brighter, there-
 fore better, to the dawn, sure pledge of day,

There are in this most beautiful hymn
 some other transpositions, less difficult in-
 deed than the fore-mentioned, and which
 the reader perhaps will of himself under-
 stand without a tutor ; if not, he is greatly
 to be pitied for his want of taste in the
 pure and genuine spirit of poetry.

To turn this hymn, and other parts of
 Milton, into Latin prose and verse, would
 be a noble and useful exercise for boys at
 school ; it would lead them into the know-
 ledge of their own language, especially that
 of the Bible and ancient writers.

Came the mild Judge and Intercessor both,
 To sentence man— (IX. 96.)

for,

for, Came both the mild Judge and Inter-
cessor.

hereby to learn
True patience, and to temper joy, with fear,
And pious sorrow,

that is, temper joy and pious sorrow with
fear.

These few observations may be of use to
help the plain, if not the learned reader, to
understand the arrangement of words in
the *Paradise Lost*; we will now proceed
to its

V E R S I F I C A T I O N .

It is said of Milton, that after he had
finished his *Paradise Lost*, it was with
much difficulty he could find a purchaser
of this poem even for five pounds, and
that the first edition went off very slowly;
nor is it at all wonderful this should be
the case, considering how few could or
would be at the pains to understand the
style of it, rendered still more abstruse by
ill-pointing, not marking the parentheses,

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a pecu-

a peculiarity of spelling, and a new mode of versification without rhyme.

Simmons, the purchaser and printer, makes this apology in the first edition, 1669. "Courteous reader, There was no argument at first intended to the books, but for the satisfaction of many that have desired it, I have procured it; and withall a reason of that, which stumbled others, why the poem rimes not."

Of this reason prefixed to that edition we are thus informed;

"The measure is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin, producing that true musical delight, which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse to another, not in jingling sounds of like endings, a fault avoided by the learned ancients both in poetry and oratory."

After what has been said by Milton himself and his commentators, especially by the ingenious and classic writer of the Rambler, Vol. II. No. 86, 88, and 90,
on

on Milton's versification, any farther observations may be thought unnecessary and impertinent.

I will, however, hazard a few remarks, which, should they be found not important, shall at least be new.

Milton appears to be very loose and careless in the definition of his verse, when he says, it resembles the heroic verse of Homer and Virgil, because it is without rhyme, the sense drawn out from one verse to another, and consisting of apt numbers.

All verse consists in fit quantity of syllables and apt numbers; this it is that distinguishes poetry from prose in every language, and our heroic measure is not hexameter, like the Greek and Latin, in equal or common time, made up of six feet by dactyles and spondees, but is a kind of pentameter, in unequal or triple time, composed of five feet, called iambics, divided into ten syllables, the first syllable of each iambic, or foot, being short, and the last long, as,

Of mān's first dīſōbēdiēce, and thē fruit—

Through woods, through waste, o'er hill, o'er dale
his roam,

These

These are the apt numbers and fit quantity of syllables in a pure iambic, English verse; which, though very agreeable for a short time, would soon tire "with the perpetual recurrence of the same cadence."

It is this continuance of iambic, halting lameness, or limping, which makes in music the Siciliana movement, very sweet and pleasing at first, so tiresome before it finishes, unless sung with fine *soffonuto* and breathing *cæsuras*, and a mixture of glides, flurs, drags and appogiaturas.

From the same cause it is, that rhyme in a poem of any length, and the blank verse of Thomson's Seasons, is less pleasing to a fine ear and understanding, than that of Milton in a mixture of feet, variation of pauses, and extension of the sense beyond couplets.

Variety only by mixed numbers and diverse pauses, can adapt sounds to sense, and please the ear with continuance of musical delight.

Milton is very happy in this contrivance, so as frequently to imitate and even equal the finest lines in Homer and Virgil: a few

few instances may be sufficient to exemplify Milton's contrivance and poetical abilities in forming numerous verse.

The sluggishness of motion, and dulness of the passions in sorrow, lamentation and amazement, are expressed by frequent halts, better than by any particular and regular feet, as in the following lines.

————— and began
Through woods, through waste, o'er hill, o'er dale
his roam.

But first, with narrow search, I must walk round
This garden, and no corner leave unspyed.

————— Live while ye may,
Happy pair ; enjoy, till I return,
Short pleasures : for long woes are to succeed,
Anguish, and doubt, and fear, and sorrow, and pain !
That space—the evil one—abstracted—stood—
From his own evil—and for the time remained—
Stupidly good—of enmity disarmed,
Of guile, of hate, of envy, of revenge.
O much deceived, much failing, hapless Eve,
Of thy presumed return ! event perverse !
Despoiled of innocence, of faith, of bliss !
Unrespited ! unpitied ! unreprieved !
Ages of hopeless end !—————
Exhausted, spiritless, afflicted, fallen !
Exile, or ignominy, or bonds, or pain,
Thy lot —————

— Thus

— Thus roving on,
 In confused march forlorn, the advent'rous bands,
 With shuddering horror pale, and eyes aghast,
 Viewed first their lamentable lot, and found
 No rest ! Through many a dark and dreary vale
 They passed, and many a region dolorous,
 O'er many a frozen, many a fiery Alp,
 Rocks, caves, lakes, fens, bogs, dens, and shades of
 death !
 Thrones, princedoms, powers, dominions I reduce.

In these lines, fit quantity of syllables is preserved ; and if they are pronounced with long *cæsuras*, or pauses, they will be found equal to Virgil's *Monstrum ! horrendum ! informe ! ingens !*

Of this kind it were easy to multiply instances, which will unawares present themselves to every reader of attention, and set him aghast !

On the contrary, speed, alacrity and joy, are expressed by hasty syllables without stops, or with very short *cæsuras*.

Immediate are the acts of God, more swift
 Than time or motion —

At one slight bound, high overleaped all bound
 Of hill or highest wall, and sheer within
 Lights on his feet —

Tho

The monster moving onward, came as fast
With horrid strides, hell trembled as he trod.

———— Back to thy punishment,
False fugitive, and to speed add wings,
Left with a whip of scorpions I pursue
Thy lingering ———

———— The sun
Declined was hastening now with prone career
To the ocean isles, and in the ascending scale
Of heaven, the stars that usher evening rose.

Brought death into the world, and all our woe,
With loss of Eden ———

———— down they fell,
Driven headlong from the pitch of heaven, down
Into the deep ———

———— soon had his crew
Opened into the hill ———

like Virgil's *impulit in latus*.

With hideous ruin and combustion down
To bottomless perdition ———

———— into what pit, thou seest,
From what highth fallen ———

like Virgil's *procumbit humi bos*.

———— the way is ready, not long,
Beyond a row of myrtles, on a flat,
Fast by a fountain, one small thicket past

Of

Of blowing myrrhe and balm, thou accept
My conduct, I can bring thee thither soon.

—— the floating vessel
Rode tilting on the waves——

like Ovid's *insultavere carina*.

—— his proud step he scornful turned,
But with sly circumspection ——

In this last instance is expressed disdain and
haughtiness in walk, like Virgil's *incedo
regina*.

In Book V. 266. Raphael's descent
equals that of Neptune in Homer.

—— Down thither prone in flight
He speeds, and through the vast ethereal sky
Sails between worlds and worlds with steady wing,
Now on the polar winds, then with quick fan
Winnows the buxom air——

The uneasy emotions of self-anger and
condemnation are finely described in the
persons of Adam and Eve after their fall,
in the following heavy lines :

—— discountenanced both, and discomposed.
Love was not in their eyes, either of God
Or to each other, but apparent guilt,
And shame, and perturbation, and despair,
Anger, and obstinacy, and hate, and guile.

There

There is a certain malignancy and evil disposition, resembling that of the human pair upon this unhappy occasion, in some of their descendants, who finding no enjoyment of good in themselves, can see none in others, but watch narrowly for every opportunity to find fault, discovering their quick discernment and taste only of accidental deficiencies.

Of this kind are those, who are ever ready to censure Milton's versification, by picking out lines here and there, and pronouncing them to be simple and indifferent prose, distinguished from it only by due number of syllables.

They might do the same by Homer and Virgil, whose verses, in parts merely narrative, are plain in their diction, and flow almost prosaic, designedly so, like the *chiar-oscuro* in painting.

In Book VII. from 243 to 535, Raphael, describing to Adam the creation, is almost Moses the historian; and Michael, in the two last books, relating to Adam prophetically what was to befall him and his posterity,

terity, after quitting paradise, is Moses, Joshua, the Prophets and Apostles.

Milton here perhaps may be considered more a commentator than a poet.

In most of his comments, however, he is very judicious, but whether he is so in all, may occasionally come under examination in our next and last enquiry, that of

M A N N E R S.

Searching for manners in Milton, our eyes are not confined, as they were in Homer and Virgil, to virtues, forms and customs merely social, and to exterior ceremonies; our prospect is enlarged, and our way made plain and short; uplifted, we are carried at once into the sublime doctrines of faith and divine grace, into the origin of good and evil, and their final issue in another world: the Son of God, *nube candente humeros amictus*, hath appeared unto us, and opened the kingdom of heaven to all believers.

Raphael, Book VII. 111 and 703, in reply to Adam's enquiries into existences prior to this our system, and its beginning so late, answers,

This also thy request, with caution ask,
Obtain ; though to recount Almighty works,
What words or tongue of seraph can suffice,
Or heart of man suffice to comprehend ?
Yet what thou canst attain, which best may serve
To glorify the Maker, and infer
Thee also happier, shall not be withheld
Thy hearing ; such commission from above
I have received, to answer thy desire
Of knowledge within bounds ; beyond abstain
To ask, nor let thine own inventions hope
Things not revealed, which the invisible King,
Only omniscient, hath suppressed in night,
To none communicable in earth or heaven ;
Enough is left besides to search and know :
But knowledge is as food, and needs no less
Her temperance over appetite, to know
In measure, what the mind may well contain ;
Oppresses else with surfeit, and soon turns
Wisdom to folly, as nourishment to wind.
To ask, or search, I blame thee not ; for heaven
Is as a book of God before thee set,
Wherein to read his wond'rous works, and learn
His seasons, hours, or days, or months, or years,
This to attain, whether heaven move, or earth,
Imports not, if thou reckon right ; the rest
From man, or angel, the great Architect

Did wisely to conceal, and not divulge
 His secrets to be scanned by them, who ought
 Rather to admire; or if they list to try
 Conjecture, he his fabrick of the heavens
 Hath left to their disputes, perhaps to move
 His laughter at their opinions wide.
 Hereafter, when they come to model heaven,
 And calculate the stars—how they will wield
 The mighty frame—how build—unbuild—contrive
 To save appearances—how gird the sphere
 With centric and eccentric, scribbled o'er—
 Cycle and epicycle, orb in orb.

This counsel perhaps is wise and fit to
 be followed, but vain man would be wise!
 Full of curiosity, not humble, obedient,
 and content with known, practical, and
 useful truths, he is for ever prying into
 secrets; what, when, how, and why things
 were, are, and will be, though they concern
 him not! Hence of old, the Atomic phi-
 losophy of Democritus, Epicurus and Lu-
 cretius; hence Aristotle's eternity of matter,
 and the doubts of Pyrrhonics.

Milton, in the person of Raphael, per-
 haps to counteract the mischief of these
 notions, advances an opinion or proposi-
 tion, that prior to this our system, a re-
 bellion

bellion and fall of angels had produced a change in their world, and its destruction; and that we are to date the origin of evil, and the beginning of our creation, from the ruins of the angelical state.

This opinion is harmless, if not useful, kept within bounds, to raise in us an entire dependence on Divine Providence, with admiration of his mercy, wisdom and power, in bringing good out of evil.

Neither is the opinion the baseless fabrick of a vision; it is grounded on some hints by tradition among the Gentiles, in the Scriptures and the Fathers.

The first hint given by Moses, is when he says, the earth was at first shapeless and void, and the heaven, darkness.

Let it be asked, whence came matter in this state of disorder and uselessness? Did God first produce the rude materials, and then range them into order, beauty and utility? This is unbecoming Almightyness. It is the employment of wicked beings to produce confusion, and turn good into evil; but the wisdom, power and mercy of the good Being are manifested in bringing

light out of darkness, and regularity out of confusion.

Moses hints again, and St. Peter, (2d Ep. ii. 4.) and St. Jude affirm positively, that some "Angels kept not their first estate." "The Serpent, says Moses, was more subtle than any other creature of the field which God had made."

Here figurative speech, if not common sense, must tell us, that by a serpent speaking, reasoning and seducing, is meant some superior invisible Being, which works upon the imagination and vital parts, by wiles, noxious insinuations and qualities, secretly and imperceptibly; described, not only by Moses, but by all the poets of Greece and Rome; and was therefore worshipped by the idolatrous nations blindly, to court his favour, and even by the Manicheans, a christian heresy.

Had Moses said in the form of a simile, as the visible, natural serpent is more subtle and mischievous by its poison than any other creature, so is there an invisible and spiritual Being, which is, and doth evil, his words would have been plain and
literal;

literal; but this is not the style of the Hebrew scriptures, which, instead of using the comparisons *as* and *so*, calls the thing signified, and that which signifies, by the same name: so Christ says to the Scribes and Pharisees, “Ye serpents! ye generation of vipers!” And Milton makes Adam say to Eve, “Out thou serpent”—But were these real serpents?

This invisible, evil Being, is the author of lies and seduction from the beginning; the deceiver and worker of evil in the field of God, likened sometimes to a lion, that goes about seeking whom he may devour—sometimes to a serpent, that kills by poison—to a dragon, that gorges by the mouth—to one that lays snares, and takes captive—but in general he is called, the Evil Spirit, a Calumniator, or false Accuser, Satan, and the Devil; whom we are commanded to resist stedfastly, in the faith of him, who hath redeemed us, with an assurance of conquest and reward in the struggle.

Raphael tells Adam, V. 541.

———Some are fallen, to disobedience fallen,
And so from heaven to deepest hell———

and 658, says, the occasion of their fall
was disobedience to the Son of God; that
Satan,

———fraught
With envy against the Son of God, that day
Honoured by his great Father, could not bear
Through pride that fight———

When God proclaims to the heavenly
Host, 604.

My only Son, your head I him appoint;
———to him shall bow

All knees in heaven, and shall confess him Lord,

Milton, doubtless, had his eye upon
Heb. i. 6. "When he bringeth the first
begotten into the world, he saith, Let
all the Angels of God worship him."

If this doctrine on the origin of evil,
begun by Satan in the angelic estate, and
afterwards by him introduced here on
earth, be true, then the first article in the
creed of modern and ancient Deists is
false, "Whatever is, is right"—In other
words,

words, "All things continue as they were from the beginning of the creation."

This position not only encourages indolence, indifference, and a free indulgence of the passions and appetites, not worse than created, but contradicts the evidence of our senses, and the opinions of wise men, both ancient and modern.

Common sense and experience tells you, things could not be at the first disordered as they lie in the *strata* of the earth, where bodies marine are mixed abundantly with terrene, lighter bodies under heavier, contrary to the laws of gravity; and bodies, such as leaves, wood, bones of animals, &c. which could not be in the original formation and settlement of the terraqueous globe, because they did not exist, till after the dry land appeared from out of the waters.

Ovid tells you, that in the second, which he calls the silver age, the *ver æternum* was diversified by the four seasons, and that the atmosphere was rendered severe and unhealthy by the extremes of heat, cold, winds, thunder—owing to some

X 4

change

change in the position of the sun, or inclination of the earth's axis; which had been more than hinted by Moses, Gen. viii. 22. after the flood, "While the earth remaineth, seed time, and cold, and heat, and summer, and winter, and day and night, shall not cease."

Observe the form of expression different here from that in Gen. i. 5. "There was evening, and there was morning, one day, the second, third, fourth, fifth, sixth day"—which is descriptive of equal time under the Equator, but day and night, of inequality, between the solstitial points and at the Poles, unknown to the Antediluvians.

Abbé Pluche, in his *Hist. of the Heavens*, vol. I. 7. makes some curious observations on this subject, similar to those of Milton, IX. 651. on the changes, which took place after the fall, in the lifeless, vegetative, animal and moral world.

The sun

Had first his precept so to move, so shine,
As might affect the earth with cold and heat
Scarce tolerable, and from the north to call

Decripit

Decripit winter, from the south to bring
Solstitial summers heat—

Some say, he bid his angels turn ascance
The poles of earth twice ten degrees and more
From the sun's axle—

—Some say the sun
Was bid turn Reines from the Equinoctial rode.

So false then and erroneous is the position, "Whatever is, is right," maintained by infidels, and which drops sometimes unawares from the mouth of those, who profess to believe, that on the contrary nothing now is right, as it was at first, from the beginning of the creation, either in the heavens, in the earth, in animals, or rationals, as Milton goes on to describe.

The original system is changed from right to wrong by the perversion and introduction of evil and sin; which we are taught and bid to oppose and rectify, as much as possible, by new laws, and by a new plan of cultivation, natural and mental, under the covenant of Grace; which they who will not believe and accept with the understanding and heart, must take the consequences, terrible to unbelievers,
should

should they prove true, and harmless to believers, should they not: consider the hazard ye risk, who are skilled in calculation of chances.

Milton's devils throughout *Paradise Lost*, are representatives and characters of evil, profane and wicked men, worse than devils, who, it is said, believe and tremble; whereas men glory in Atheism and infidelity in all its ugly shapes, blaspheme deliberately, and are not afraid to speak evil of dignities.

There be some, whose very profession is to grow rich in a few years, honestly if they can, if not, any how, by knavery, deception, lying, tricking—or by oppression, plunder and murder—and accommodation, necessity, self defence, and self importance are the pleas of all for pride, insolence, covetousness, ingratitude, impenitence, desperation and suicide.

The *Iliad* displays the single passion of anger in all its shapes; and the *Æneid*, the virtue of courage; but in *Paradise Lost*, evil in general speaks and works variously through the whole poem.

In

In Satan is seen complicated evil, but uppermost of all is beheld self confidence and vain glory; in Moloc, cruelty and homicide; in Astoreth, cupidity and uncleanness; in Mammon, avarice; in Belial, falshood and hypocrisy; in Beelzebub, desperate malice by a renewal of the war, with a proposal for some new enterprize in search and ruin of the new creation; which is at last undertaken solely by Satan.

These are so many likenesses of vices and crimes, with different shades of evil, rendered more conspicuous and odious by the opposite pictures of goodness displayed in the Deity, in the holy Angels, and in the created innocence of the human pair, VI. 671. V. 224 and 28.

In Adam, IX. 720. every guilty person, under conviction of sin and unconverted, and in Eve, 1000, may feel the turbulency of their own heart and conscience, and again in Adam, every penitent may feel the placidness and consolation of faith, hope and assurance of pardon, built on the promises of God, described from the

1030th line of the ninth book on to the end, and through the whole of the two last books.

That it was Milton's intent and design to describe particular and great vices in men under the persons of evil spirits, he himself signifies to the reader at the end of each speech, remarkably of Beelzebub, II: 378.

Thus Beelzebub

Pleaded his devilish counsel, first devised

By Satan, and in part proposed: for whence,

But from the author of all ill could spring

So deep a malice

Again, IV. 393. on Satan's soliloquy at sight of the human pair, one while relenting, and another resolving their ruin,

So spake the Fiend, and with necessity

The Tyrant's plea, excused his devilish deeds.

In Book II. 565. on some of the evil spirits retiring by themselves, while Satan went on his expedition in search of the new world, and reasoning upon the abstract points of foreknowledge, will and fate,

fate, fixed fate, free will and foreknowledge absolute, he ridicules the folly and useless disputes of speculating men, with this sharp remark,

Vain wisdom all, and false philosophy !

Thus Milton in his reflexions explains the modifications of evil in the infernal spirits, to be the vices and high misdemeanours of wicked men ; which however he needed not to have done, because every reader of taste and discernment knows, or should know, that the Legislator restrains by laws, and the Philosopher teaches by precepts, but the Historian and Poet by descriptions and examples.

Homer, Il. XVI. finely marks the self confident character of Patroclus requesting Achilles to grant him the use of his arms, and foretells his death. " Thus spake Patroclus, and with warm intreaty insisted on the grant. Vain heedless youth ! who asks for death, and pleads his own destruction."

In the inflexible desperation and self torments of the evil spirits, Milton de-

scribes the present uneasiness and final punishments of impenitent sinners, and in the closing scenes of Adam and Eve, he sets before the eyes of every reader the composure of mind and happy state of those, who repent, believe, and obey the gospel in simplicity and sincerity, as Adam says to Michael, XII. 1452.

Henceforth I learn, that to obey is best,
 And love with fear the only God, to walk
 As in his presence, ever to observe
 His providence, and on him sole depend,
 Merciful over all his works, with good
 Still overcoming evil, and by small
 Accomplishing great things, by things deemed weak
 Subverting worldly strong, and worldly wise
 By simply meek ; that suffering for truth's sake
 Is fortitude to highest victory,
 And to the faithful, death the gate of life :
 Taught this by his example whom I now
 Acknowledge my Redeemer ever blest.

Thus Milton concludes with a confession of his belief, reducing science to its proper size, from theory to practice, and placing religious and moral duties upon a lasting foundation, that of implicit obedience to the plain commands of God
 in

in written Revelation, not upon variable opinions, fancies, imaginary inspirations, and self gratifications; in which he that aimeth at increase of knowledge, oftentimes increaseth perplexities and sorrow.

ORATORY.

O R A T O R Y.

IN treating upon Oratory we shall pursue the same division of Requisites, Ornaments and Graces, as we did in Musick.

The Requisites are the knowledge of Grammar and Languages, the practice of writing upon Theses, an Acquaintance with Rhetoric and some good Writers, ancient and modern; these as taught in schools the Reader being supposed to come furnished with, we shall not go into, but confine our observations to composition,

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and

and the art of just speaking and good delivery.

If the view of simple sounds and letters in language be surprising and entertaining, much more so is the consideration of that variety, in which the few simple sounds of speech are formed into words, and these again into sentences suitable to every subject in nature.

From this suitableness of language to every subject in nature ariseth the propriety of style, divided into the plain or familiar, the elegant or middle, and the sublime.

The sublime is introduced on certain occasions only, to add dignity, and to attract admiration.

For, as Longinus says, "The skill and excellency of a composition can be discerned only by a view of the whole, whereas the sublime, when properly applied, like lightning strikes in a single passage," or is beheld with astonishment like a blazing comet, which appears but seldom in the system.

It

It was this, which made Longinus admire Moses in the first chapter of Genesis, where he introduces the Creator speaking in his own person, and commanding, "Let there be light"—

By the plain and familiar style we must take care not to understand that which is low and vulgar.

For there is a familiarity and freedom, which know how to preserve a becoming distance, and there is a plainness, which is easy, neat and agreeable.

In colloquial language, or common conversation, there will often occur, especially among the illiterate, thoughts, expressions and phrases, which are apt to excite mean and offensive ideas: in written language therefore, which is selected and polished, and in studied composition, these should be exchanged for others, that are more raised and pure.

No writer perhaps, is so much to be admired for this management as Dr. Johnson: he turns tin into silver, and silver into gold.

The perfection of style then, and of general use, either in poetry, oratory or history, is the plain and middle.

The plain like dress appears in every part, the middle or elegant should be seen here and there only, as occasions offer, put on like ornaments and graces.

From the foregoing description may be given this short definition of style, that it is the art of expressing our thoughts and things in proper words, properly disposed.

For a proper disposition of words as well as choice, ought undoubtedly to be much attended to in all writings, though not to that degree of refinement by rules prescribed in Greek and Latin writers, and observed by most of their authors, who in the modulation and harmony of their periods seem oftentimes to pay more regard to the ear than to nature and the judgment; that is to say, interrupt the depending parts of speech, and throw them so distant from the governing, so much out of the natural order, that it must have been difficult, even for a native, immediately

ately to see the sense ; and still more difficult for us, who are obliged to read some sentences two or three times over in order to understand them.

An overstudiousness in the arrangement of words is apt to destroy one great excellency in writing, which is perspicuity, nay, so great an excellence is this, that if it be wanting, all other excellencies must stand for nothing, and a carelessness of arrangement gives disgust.

By the natural order of speech it must not be understood, that the nominative case should always stand before the verb, the accusative next, then the dative or ablative, the adjective or participle before the substantive, and the relative next to the antecedent. For the natural order of speech may with equal perspicuity, and with more delight, be preserved, if the arrangement be somewhat reversed ; as in this sentence, " In the order and structure of words the judgement ought equally, if not more, to be consulted than the ear," instead of this structure, the judgment ought to be consulted equally, if not more

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than the ear, in the order and structure of words: "Great is God and great is his power," instead of, God is great and his power is great. "The tree, of which I commanded thee not to eat, of it hast thou eaten?" This is the structure in the original, more agreeable to the ear, and not less perspicuous to the judgement, than, "Hast thou eaten of the tree, whereof I commanded thee, that thou shouldest not eat?" So again, "The good shall we receive at the hand of God, and the evil shall we not receive?" instead of, shall we receive good at the hand of God, and shall we not receive evil?

There is a general plainness and perspicuity of style, with an occasional elegance and grandeur by the use of metaphors, allegories, personifications, and introduction of persons, throughout the originals of the Old and New Testament, which is not found in the writings of Athens and Rome, to be discovered and imitated by every reader of the least taste and understanding: to enumerate and expatiate upon
these

these beauties, would be to transcribe what might make a volume.

The Greek and Latin writers, however, especially Cæsar and Tully, have in general a very happy and peculiar method of forming long periods, at least with delight to the eye and the ear, if not always with intuitive clearness to the understanding, by enclosing, or if I may say in a literal sense, by *concluding*, the dependent parts of speech, and the connected and intermediate sentences, which come in as a kind of parenthesis, within the nominative case, participle or principal verb; which periods, though they cannot perhaps in their smooth order and roundness be always strictly copied in our language, yet may they often be imitated with much greater success than many moderns seem to be aware of, and were industriously and happily imitated by some of our early writers, such as Hooker and Ascham, and by the moderns, Lord Clarendon and Bishop Sherlock, not forgetting Dr. Johnson.

The better to illustrate this matter, it may be of use to select some sentences

from some admired authors; Middleton for instance, who is oftentimes sparing in real neatness, and very prodigal in seeming elegance.

“ St. Paul (Reflect. on the dispute between Peter and Paul, p. 20.) acquaints Timothy, that he had left Trophimus behind him sick, on his journey towards Rome, at a time when”—better thus, that on his journey towards Rome he had left Trophimus behind him sick at a time, when—— “ I can give him such light into the origin of it, as will make him proud of it probably for the future, from a story that I have observed in St. Jerom, which shews it to be grounded on a miracle.”—(Pref. Dis. to Let. from Rome.)

This is an exceeding ill constructed sentence, and it is difficult to know how to mend it; perhaps it would stand clearer thus—I can give him such light into the origin of it, from a story that I have observed in St. Jerom, as will probably make him proud of it for the future; since the story shews it to be grounded on a miracle.
“ To be the most decisive proofs, that
can

can be given of the truth of any religion." Here the words "that can be given" stand in the way of the genitive case "of the truth," governed of "proofs;" the structure would be easier and more natural thus, To be the most decisive proofs of the truth of any religion, that can be given; though the sentence is not various and neat even then, because of the double genitive case: suppose it were thus, To be the most decisive proofs of true religion, that can be given.

This alteration perhaps would not only improve the flow of the period, but its sentiment too. For though there be, that are called religions, yet to us there is but one true religion, as there is but one God, the Father, of whom are all things, and we in him; and one Lord Jesus Christ, and we by him.

Once more, "They have also many churches and public monuments erected in testimony of such miracles, viz. of Saints and Angels, fighting for them in their battles, which though always as ridiculous"—

Here

Here not to take notice, how carelessly the genitive case “ of Saints” is interrupted, and its governing word “ monuments” referred to by *viz.* a vile and obscure abbreviation of the Latin *videlicet*, instead of which it is always better to use the real and plain English word *namely*, let it be asked, what is the antecedent to the relative “ which,” battles or miracles? If miracles, as may be supposed, the parts of speech might be placed more natural and perspicuous thus, They have also many churches and monuments of Saints and Angels fighting visibly for them in their battles, erected in testimony of such miracles, which though—

Many more ill constructed sentences might be produced from Middleton and other writers of reputation, were these not more than sufficient to explain, what is meant by words placed out of the natural order of speech; which is the case, where there is such an interruption and wide separation of relative words as may obscure the meaning; or keep the mind and judgement too long in suspense.

The

The first and best purpose in writing is instruction; but this is frustrated, unless what is written is natural, and readily understood.

The great beauty in style, therefore, to which every other must bend and pay obedience, is perspicuity; without it the sublime will be bombast, and figurative speech mere flourish, as Horace says, *nugæ canoræ*.

For the sublime, owing as much, if not more, to the cast of thoughts and manner than to the diction itself, may be expressed in very simple and plain words, as instanced by Longinus in Alexander's answer to Parmenio, who said, "I would accept Darius's proposal, if I were Alexander;" and so would I, replied Alexander, "if I were Parmenio;" or this of the Jewish Legislator, "Let there be light," spoken by the Creator in his own person; for the words following, "and there was light," are related by the historian without any sublimity.

Many of the moderns seem either to be ignorant of this beautiful simplicity, or are carried away unawares by the glare and

false imitation of real beauties ; with whom shewy and studied language passeth for grandeur, and a profusion of metaphors, one upon the back of another, for elegance.

In this manner Middleton flourishes away in his examination of Bishop Sherlock's Sermons upon Prophecy.

“ Instead of searching candidly for the true meaning of the text, they come provided with senses, which they *ingraft* upon it ; till by a practice and habit of *wresting* the scriptures on all occasions, they acquire a *dexterity* of *extracting* what doctrines they please out of it.”

Here let it be asked, what business and connexion have the following metaphors, *wresting*, *dexterity* and *extracting*, with the first and leading metaphor, *ingraft* ?

“ I was jealous of *warping* my judgement by some *bias*, which his authority might be apt to *imprint*,”

How can the bias of a bowl be said, with any propriety and consistency, to *warp*, or *imprint* singly, much less do both at the same time ?

“ This *extension* of it (prophecy) into the Antediluvian ages, can serve no other

end but to *envelope* a plain question of fact in clouds and mystery."

How can extension be said to envelope in clouds and mystery? The word *envelope* is derived at second hand from the French *envelopper*, but originally from the Latin *involvere*, properly to roll one thing upon or over another, to wrap up, not to extend.

To cover or wrap up any thing in clouds and mystery, in the plain sense of obscuring, is no striking periphrasis; for take it out of the French dress, and all its seeming elegance is gone.

What occasion have we for *invelope*, *develope*, with many other French words and phrases substituted out of affectation in place of our own? Wrap up or *involve* is as expressive as *invelope*, more perspicuous to our mind, and not less pleasing to our ears.

Were we in want of, and our neighbours rich in, verbal ornaments, there might be some necessity for borrowing of them; but since the French write mostly as "This extension of it (prophecy) in the Antediluvian ages, can serve no other end,"

as they speak, their language may be plain and neat, but cannot be elegant, nor add any thing to the reputation of our own.

Again, " There was no occasion to desert that foundation, which the Apostles had laid, and to take *refuge in a precarious system*, calculated rather to create scruples than to cure them."

Here, to say nothing of *calculated, created and cure*, we may venture to affirm, that to desert a foundation is a very improper metaphor, and more improperly joined with taking refuge in a precarious system. To desert is an allusion to one quitting his post, or to a soldier, his regiment; and to take refuge, to a criminal flying to an *asylum* or place of safety, which is no precarious, but sure protection.

Once more, and we have done with Dr. Middleton.

" By examining that *foundation* or first link of his prophetic chain, we may the better judge of its ability to sustain that immense weight and length, which he *ascribes* to it.

Here

Here is no *simplex munditiis*, no what Quintilian calls *ornamenta et lumina orationis*, but an extravagance of finery, which obscures composition, put on without the least taste and distinction. Where is the sense of placing foundation and link together, things of not the least connexion and relation? A foundation may be said very properly to sustain, bear up, from the Latin *sub* and *teneo*, to hold up by standing under; but who ever heard of a chain sustaining a *weight* and *length* by its *ability*? or of ascribing immense *weight* and *length* to a chain?

Quintilian's rule for the use of metaphors, is to continue the same allusion throughout, and not after beginning with a storm to end with a conflagration. *Id imprimis est custodiendum, ut, quo ex genere cæperis translationis, hoc desinas; multi enim cum initium a tempestate sumpserunt, incendio aut ruina finiunt; quæ est inconsequentia rerum fœdissima.*

Specimens of flourishing, high flown language might be given from some other modern writers; who, as those censured
by

by Longinus, (lib. VIII. 6.) are mad in the pursuit of ornaments; which indeed, if put on neatly, are very becoming and pleasing to the eye; but if lavishly and without taste, disguise and offend. "Therefore, says Longinus, we should examine whatever looks shewy and lofty in prose and poetry with the same caution, as a wise man doth riches and honours, whether any thing in them be intrinsically good, or the whole be mere shew and appearance."

It was necessary to say something on style, previously to our going into a description of oratory, which in its different parts requires a difference of style and address.

Oratory will take in the moralist and philosopher, the civilian and statesman; or the style suiting the senate, the bar, and the pulpit.

The composition itself is named oration, speech, discourse, or sermon: in which the speaker must keep in view these two particulars, to inform and influence his audience, partly at the beginning of the discourse,

course, partly in the middle, and effectually in the conclusion.

The masters in rhetorick among the Greeks and Romans have considered an oration to consist of three or four parts, which most likely they drew from Homer and Herodotus; these parts they call,

Principium, or

exordium, } Προομιον, or προλογος.

Narratio,

Εξηγησις.

Confirmatio,

Εμπρωσις.

Peroratio,

Επιλογος.

The *principium*, *exordium*, or *proem*, is the mere opening or introduction of the discourse; *narratio* and *confirmatio* extend from its beginning through the middle; and the *peroratio* is the recapitulation of what hath been said, and conclusion.

These parts are dictated by nature, and are attended to very much by Cicero, as is observable in his orations; and though modes and customs change, and many speakers of the present age may look upon these rules of rhetoricians as rigid guides and shackles, yet it may be of use for the composer to keep them in view and listen

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to

to them occasionally, as the poet did to the lyre, in order to keep his thoughts and imagination within bounds and some degree of regularity.

Without some barriers, the composition will be made up of loose, rambling, and incoherent sentences, perhaps trite observations, like so many pretty shells, picked up here and there upon the strand, and thrown together in confusion.

Every painter and architect, when they have a design before them, begin with a drawing or sketch, and the statuary with a model; in like manner should the composer, when he hath chosen a subject and taken a full view of it, first lay down his plan, that he may know how the more readily to dispose his materials under proper heads or divisions, the fewer the better; this will be of great advantage not only to himself, but also to his hearers.

If I might, I would advise the composer always to exert his own invention, and bring forward his own thoughts on paper, naturally as they arise, before he reads any thing upon the subject under consideration;

or

or

other-

otherwise the composition will have in it nothing of freedom and originality; afterwards, when he revises and corrects, he may consult what others have said.

Go, gather straw, brick or stone, wood and mortar, yourself; and then you will have pleasure in ranging the materials, and in raising out of them a well-regulated, useful and elegant edifice.

As the parts of an oration differ widely in nature from each other, so they demand a difference of style and manner of speaking.

A discourse at the bar, or in the senate, may open variety of ways, bespeaking the favour and attention of the persons present.

It may begin with some compliment to those who preside, (as Cicero's *Lege Man.*) with an apology, (as in *pro Rabirio*) with setting forth the occasion of the point in debate, its nature, or with any other form arising from the speaker's own situation, or that of others; as Cicero observes, *Principium aut ex personis aut ex rebus ipsis sumitur trium rerum gratiâ, ut amice, ut intelligenter, ut attentè audiamur :*

but from whatever occasion the exordium may arise, in general it should be short, plain and modest; *principia vel non longa, vel sæpe nulla.* Cic. de Orat.

Not but that on some occasions it may be right to begin with spirit and fire, as Cicero breaks out upon Cataline, at seeing him present in the senate or upper house, with a sudden rage of interrogation—*Quisquæ tandem abutere Catalina, patientia nostra?* And afterwards to the Quirites, or lower house, in all the height of amplification, *Tandem aliquando, Quirites, Catalinam furem audacia*—

The language too must be simple, plain and concise in the narration, which is the part for stating the subject, and setting forth its consideration under one or more propositions, as before observed, the fewer and clearer the better: *narratio viri similis fit, aperta, brevis.*

Neither must the speaker rise much in the confirmation; where he is to prove the points or heads by proper illustrations, apt, short and plain examples; by expressive similitudes, cogent arguments, and just obser-

observations, backed and supported by authorities divine and human.

Here the speaker must make his way to the judgment and conviction of his audience by words and matter weighty and significant; in sentences grave and unaffected; in short, rather by strong, good sense in familiar language, than by trifling observations in hard words and studied ornaments: *Dilucidum sit usitatis verbis—probabile genus est orationis, si non nimis est comptum atque expolitum; si est autoritas et pondus in verbis; si sententiæ vel graves, vel aptæ opinionibus hominum et moribus.*

The subject being opened, explained, and confirmed in the first parts, that is to say, the speaker, having gained the attention and convinced the judgment of his audience, must proceed in the *peroratio* by every moving art to complete his conquest over the passions, such as, admiration, surprise, hope, joy, fear, grief, pity, anger—

To these some application may have been made in the *exordium*, but now the court must be wholly paid to them, and

with the greatest skill and address must they be conducted.

Now therefore the speaker must begin to exert himself. Here it is, that a fine genius may display itself in the use of amplification, enumeration, interrogation, metaphor, and every ornament that can render a discourse entertaining, winning, striking and enforcing: *Suavis est oratio, quæ habet admirationes, expectationes, exitus inopinatos, interpositos motus animorum, colloquia personarum, dolores, metus, lætities, cupiditates.*

Cicero in the conclusion of his second oration against Cataline, with great address introduces Jupiter in person speaking to Cataline, and commanding him to depart out of the city.

Thus the orator may gain the ascendant over the audience; turn the current of their minds his own way, either like the rapid Severn with uplifted head rushing on impetuous, or like the smooth gliding Thames, gently rising by almost imperceptible advances: *Brit eloquens is, qui ita dicet,*

dicet, ut probet, ut delectet, ut flectet: probare necessitatis; delectare, suavitatis; flexere victoriae—sed quot officia oratoris, tot sunt genera dicendi; subtile in probando, modicum in delectando, vehemens in flectendo.

Such is the exalted character of an orator, who, in the opinion of Cicero, ought to be a consummate and universal scholar: *Nemo poterit esse omni laude cumulatus orator, nisi omnium rerum magnarum atque artium scientiam consecutus.*

Those who have excelled most in oratory among the Greeks, are Socrates, Æschines, Isocrates, and Demosthenes, not forgetting Plato and Aristotle, as philosophers; among the Romans, Cicero. Isocrates is reckoned elegant in diction and the harmony of his periods; Æschines, persuasive; Demosthenes, great; and Cicero all, as Quintilian says, *Mibi videtur M. Tullius, cum se totum ad imitationem Græcorum contulisset, effinxisse vinum Demosthenis, copiam Platonis, jucunditatem Isocratis.*

An orator, says Cicero, ought to be an universal scholar: *omnium rerum magnarum atque artium scientiam consecutus.*

Doubtless the orator at the bar ought to have a profound knowledge *rerum magnarum*, a quick discernment of right and wrong, and an intimate acquaintance with the laws of his country, that he may be able to defend the injured, deliver the oppressed, and bring the criminal to punishment; the orator in the senate also, especially of this country, ought to have a profound knowledge of the constitution in church and state, that he may be able to stand up for the liberty and good of the subject, and for the prerogatives of the crown against the factions of self-interest and republicanism; and lastly, the orator in the pulpit ought to have a profound knowledge, yet not so much that of the civilian, nor of the statesman, as of the theologist: his walk is not in the hall, nor the lobby, but in divine revelation. For this purpose he ought indispensably to be well acquainted with his own language, and with Hebrew, Greek and Latin, if he would ascend to the highest class, that he may be able to understand and explain the originals,

originals, and not read them merely and cursorily in a translation.

If he neglect the Hebrew wilfully, perhaps with disdain and contempt, for his punishment here he will drink all his days at shallow streams, possibly not clear, of death, instead of at the pure and abundant fountain of life, and perhaps hereafter will be accountable for his neglect, disdain and contempt, when he comes to give an account of his embassy and stewardship.

There have been for many years past, and still are, in this country of happy liberty, different kinds of writers and preachers, in opposite extremes of composition and doctrines, and as such may be justly thought in the wrong.

Some there be, who, not content humbly and comfortably to assume and postulate the existence of God, an object of faith, not of sight, with the scriptures, ("In the beginning God created the heavens and the earth—" "He that cometh to God must believe that he is, and is a rewarder of them that diligently seek him—") and with all ancient philosophers, except here and

and there one carried away with his own singularities, are fond of shewing their erudition by adducing philosophical and geometrical arguments, even to demonstrate the being and attributes of God; arguments not easily and immediately comprehended by readers and a congregation of plain understanding, and, however pompous and specious, serving oftentimes rather to raise objections and difficulties than to remove them.

Why waste time and words to demonstrate the being of God, which no one in a christian country and congregation can be supposed to doubt of?

Those, who disbelieve the scriptures and their divine Author, come not to church to hear their philosophy, doubts and reasons, contested and called in question with sharp reproofs and biting reprimands, perhaps too from a young teacher just in orders.

A Christian congregation assemble to confess God with their mouth, to pray to him, and praise him with heart and voice; they come to be exhorted first to fear and
obey

obey God implicitly, constantly and sincerely, and then to hope, trust and rejoice in him always: they come to have their minds elevated to admire the essential attributes of God, his wisdom and power displayed in the creation, and be taught to imitate his moral attributes of justice, goodness, mercy and love, displayed in our preservation and redemption; in short, they come to have their Saviour Jesus Christ to be evidently set forth before their eyes, who, while alive upon earth, was an all-perfect example of righteousness, going about and doing good, was crucified to make an atonement for their sins, is risen from the dead, gone up into heaven, and sending thence the Holy Spirit to sanctify them, and to comfort them under all their tribulations.

Some preachers delight to display their travels in controversial divinity, in talking against sects and parties, about opinions and forms, cowardly and ungenerously behind their backs, when not present to answer for themselves, and daring not, if they were; papists for instance.

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How absurd this mode of preaching in a Protestant assembly! It can serve no other end and purpose, but that of inflaming the minds of the audience, and discomposing them with hatred, fiery zeal, and a spirit of persecution.

Some again flourish on topics of moral virtues, like the stoics of old, to be observed for their own intrinsic value; or like the Epicureans, who regard them merely for their conveniency, without subjoining the divine motives of practising them in pure obedience to the positive commands of God, through faith in Christ Jesus.

These preachers, it must be said however for some of them, are ingenious, various and amusing perhaps; they expatiate learnedly and elegantly on different subjects: while the other kind, on the contrary, are ever harping on the same string, a set of monotonists, or though they take different texts, oftentimes oddly and whimsically to make their audience stare with surprise, how they will explain them, yet they constantly terminate in one key, that of absolute election, faith and
imputed

imputed righteousness, as alone sufficient for all transgressions in the present life, and expectations of the future.

Let it be observed to them, that imputed righteousness, without personal holiness, is similar to imputed riches, honours or wisdom, without possession.

These preachers seldom mention good works, and certainly such are all moral virtues in the eyes of Jews, Turks and Infidels, unless it be with contempt; nor do they ever press upon their audience the steady practice of social, civil and moral habits, by which we are to live as men in society, and by which, as Christians, we are to make our calling and election sure.

They appear indeed to be in earnest; and profess to preach the gospel freely; but then they outrage nature, they overact their part, are furious and full of agitation, without good modulation of voice, and without gracefulness of person, attitude, or action; not to mention their use of unknown words, abject thoughts, phrases and similitudes, together with some very singular

singular particulars, and even offensive to persons of the least erudition and taste.

A method of preaching therefore, the middle between these extremes, would perhaps be the best, the most instructive to the illiterate part of the congregation, and the most agreeable to the learned: thus, "All might learn, and all be comforted."

THE ART OF JUST SPEAKING AND GOOD DELIVERY.

The art, next to writing, is that of speaking, well.

Just and proper speaking, which the Latins name *pronuntiatio*, is of such importance, that no one can neglect it, without depriving oratory of its main power.

A good delivery will set off even an indifferent composition. For the greatest part of an audience are struck, not so much with what is said, as with the manner of saying it; which manner may again be considered to be that which is requisite, ornamental and graceful.

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The requisites for speaking well in public, either at the bar, in the senate, or in the pulpit, without which any one ought even to be ashamed to speak, are distinctness in pronunciation, audibleness of voice, and propriety with respect to quantity, stops and emphasis.

The first requisite of just speaking, distinctness in pronunciation, will be preserved, when there is no defect in the organs of speech, nor any misapplication of them; but where to each vowel and consonant is given their due and natural power, free of all affectation, hurry and drawling.

If the organs of speech be defective, which indeed happily is seldom the case from nature, it is perhaps not in the power of art to rectify them; but their misapplication, which very often is the case, may by care and attention always be rectified.

The most remarkable misapplications in the organs of speech are what we commonly call stuttering and lispings, both committed in the wrong use of the consonants.

Stutter-

Stottering is owing to a retention of the tongue too long in its position to the teeth, palate and throat, at the beginning of a word, for instance, in the words *tree, love, good*.

Here the tongue is confined to the teeth too long in the utterance of *t* in *tree*, to the palate, of *l* in *love*, and to the throat, of *g* in *good*.

The way then to correct these *hesitationes linguae*, is to remove the tongue quick in the pronunciation of words beginning with a consonant.

To break off this ill habit, which parents ought carefully to prevent in children, the best method perhaps would be to select a number of monosyllables beginning with a consonant, without any connection of sense, and teach the person to pronounce them with the utmost rapidity.

Lisping is a fault incident chiefly to children, and may easily be prevented and corrected, it being nothing else than the improper use of the aspirate *th*, by putting the tip of the tongue out beyond the teeth;

teeth; thus instead of *Sir*, a child is apt to say *Thir*.

I should suppose the Italians and French are never liable to this imperfection, they having not the use of this sound in their alphabets, and find for that reason an almost insurmountable difficulty to pronounce it in our language.

They might easily acquire this sound, or rather a soft aspirate, as in the word *strength*, and hard, as in *this*, *the*, *them*, *that*, by extending the tip of the tongue a little beyond the teeth, and making a soft breathing at the same time, in *strength*, *length*, and giving a sound in *the*, *this*, *them*, *that*.

Affectation, which injures distinctness and manly pronunciation, is a fault arising from an improper change of open and long vowels into the narrow and short, or sounding them not at all, and by dropping some of the consonants in a word, or articulating them very soft, and with imaginary politeness.

This unmanly way of speaking ought never to enter the bar, the senate, or the

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church, as Quintilian advises, *Sit in primis lectio virilis, et cum suavitate gravis.*

Another cause of indistinctness in pronunciation is a hasty, short, quick, chopping way of reading and speaking, which very many, without shame, good sense and devotion, bring with them from school into the church.

This must be corrected by speaking and reading with more deliberation and gravity; though caution should step in to prevent falling into the other extreme of a lifeless or drawling pronunciation.

The second requisite of just speaking is audibleness of voice, the speaker being neither too soft, nor too loud, but tuning his voice to the greatness or smallness of the place and audience.

The voice ought not to be too low, because then what is said is heard not at all by those at a distance, and not readily even by those that are near; nor ought it to be too loud, because it is then apt to produce confusedness of sound, and a disagreeable sensation in the ears of the audience, as well

well as inconvenience to the speaker himself.

With respect to speaking low, one fault committed by many speakers should be carefully avoided, that of a too sudden fall of the voice in the conclusion of a sentence, somewhat like tumbling from a precipice into a pit; the period ought always to be audible by a gradual descent of the voice, because it is a completion of the sense.

Again, with respect to speaking loud, a sudden exaltation and extension of the voice, the stage-rant and pulpit-bawl, ought no less carefully to be avoided in speaking than in singing: here recollect what was said on the *mezza* and *sofienuto di voce*.

A third requisite is a due regard to quantity.

It is not often, that any gross mistakes are committed in this article by public speakers, who observe the length and shortness of syllables according to customary pronunciation with tolerable exactness; yet there are some words in which they disagree, and may be suffered to disagree,

as they are in more essential things, doctrines and duties.

To regulate pronunciation, Dr. Johnson, in his Dictionary, has accented all words of two, three, or four syllables, used in common speech; and it were to be wished, that some lexicographer would fix the quantity of the proper names of men and places in the Bible, that they might be read in the congregation with some degree of *propriety* and *uniformity*; an index of which names might be placed at the end of Bibles to be consulted.

The last requisites, and of most importance, are stops and emphasis, by which the speaker is to convey sense and force: for whoever in these particulars is a good reader and speaker, will be a good interpreter and impresser of the sense forcibly upon the hearer.

A stop is a pause, or cessation of sound, in a certain time, not merely and perhaps improperly for the sake of solemnity and taking breath, but to express a separation in the parts of speech, and to point out
their

their dependence, to the eye as well as to the ear.

As the following remarks are intended principally for the desk and pulpit, that is, for the reader of prayers, the lessons, and the preacher, the indelicate and unserious reader will excuse it, if now and then are presented *unexpectedly* to his eyes, parts of the liturgy, or passages from the Bible.

A just observation of stops will illustrate the sense, but an improper use will obscure it, either in speaking, singing or writing; but here again unfortunately, wise men are not agreed in the method of punctuation, insomuch that few writers and speakers are found exactly alike, though some are more eccentrical than others. To give a few examples:—"Jesus said, Verily I say unto you, that ye which have followed me in the regeneration when the Son of man shall sit upon the throne of his glory, ye shall sit upon twelve thrones." Matth. xix. 28. In this sentence there will be a wide difference of sense, either as a stop is made after *followed me*, or after *regeneration*; and the question may be, which

is the true? With humble submission I say, after followed me, and not after regeneration, as in the translation.

In the original, one stop is very properly put after followed me, and another after regeneration, of which, *when the Son of man shall sit on the throne of his glory*, is inserted as an explanatory parenthesis, and to shew that regeneration is connected with *ye shall sit*, and not with *followed*.

Again, "from the Gentiles, to whom I send thee to open their eyes."—Acts xxvi. 17, 18.

Here the infinitive *to open*, is in the original and translation separated improperly from *I send*, by a comma, and by being thrown into another verse: hence inattentive readers are led to stop absurdly at *I send thee*, and to sink their voice as if the sense were finished; so they do also in the exhortation of the Common Prayer, after "when we assemble and meet together—" To do what? The infinitives immediately following declare what, namely, "to render thanks, to hear his most holy word, to set forth his praise, and to ask those

those things which are requisite and necessary, as well for the body as the soul."

Once more, "Favourably, with mercy, hear our prayers;" so ought this sentence to be read, with a *caesura*, of a shorter time than that of a comma, separating with a gentle breathing, as it were, without a sound, *favourably* from *mercy*, which is added in the nature of another adverb, for the purpose of amplification; as if it had been said, "favourably hear our prayers, with mercy hear our prayers." In like manner ought this sentence in the *Te Deum* to be read, composed, played, and sung, "And we worship thy name ever, ^o world without end!"

Here *world without end* is a most beautiful amplification, which expands the imagination and enlarges the heart with most rapturous devotion and admiration, especially if produced by the whole band in Handel's *Dettingen Te Deum*.

To criticise upon all the mis-pointings in the Common Prayer, Bible, and other books, would be endless; which mis-pointings, without great care and atten-

tion, will subject the reader to continual mistakes and gross absurdities, highly offensive to judicious ears.

Indeed the method of stopping will be found very absurd in most writings, if we may judge of it by this definition, "A stop is a pause in a certain time, not for the sake of taking breath, but to separate the parts of speech, to divide sentences, and at the same time point out their relation and connexion."

The marks of stopping, with us, are four, called comma, semicolon; colon: period. which would serve sufficiently for common and plain purposes, provided they were always judiciously applied: to assist and direct their application, therefore, I would offer the following remarks.

The comma is a short rest in a sentence itself, made use of to point off participles, words in apposition, a relative from the antecedent, and conjunctive particles, when words are not immediately in conjunction, but standing at some distance; also the nominative case, when separated from the verb by the intervention of a relative
before,

before, or governed of another verb, and many other occasions; of which it may be necessary to exemplify only the two last.

“Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up and is cut down like a flower—he fleeth as it were a shadow and never continueth in one stay:”—Bur. Service.

Here in the first sentence the nominative *man* is parted from the verb *hath* by the sentence *that is born of a woman* intervening, and the conjunction *and* coupleth not immediately between *live* and *is*; as also in the second and last sentence, *cometh up and is cut down, and never continueth*—Let the two sentences then, or rather one period or compound sentence, consisting of six sentences, be stopped thus—Man, that is born of a woman, hath but a short time to live, and is full of misery: he cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay.

“Our Father which art in heaven hallowed be thy name thy kingdom come thy

thy will be done in earth as it is in heaven"——The common practice is to stop with a fall of the voice at *name*; but this is wrong, as will appear from the following observations.

This former part of the Lord's Prayer stands in the original of Luke xi. 2. in one verse, making one period, and is stopped with more propriety than in Mat. vi. 9. in two verses, and in our Liturgy.

In the Greek of Luke it is thus pointed, doubtless agreeably to the sense.

Our Father which art in heaven, hallowed be thy name, thy kingdom come, thy will be done, in earth as it is in heaven—that is to say, hallowed be thy name in or on earth, thy kingdom come on earth, thy will be done on earth, as it is in heaven——This prayer is a great curiosity of composition; for, properly speaking, it forms, the whole of it, but one important period.

Some preachers make it a practice to stop the time of a comma, and often longer, after every two or three words, even though the sense may require no pause;

pause; by which ill habits they delay words in immediate connexion, and subject themselves to the censure of being drawling sleepers and tiresome speakers: some on the contrary, read on till they are out of breath, and are forced to stop improperly, declaring themselves both of them to be void of good understanding and sound faith.

The semicolon and colon are longer rests, implying that the thought is not wholly finished, but is carried on with some variety in new sentences; that some inference is made, or some reason assigned —, as in the forecited explication of the Lord's Prayer, and of the noble period in the burial service.

The period is a full stop at finishing the whole thought.

The proper use of these stops may answer, as observed above, all plain and common purposes, but to add elegance to them, must be superinduced the *cæsura*, as described p. 31.

Emphasis (*εμφασις* from *φανω*, to place any thing in sight, or make it manifest)

is

is a stress on a long syllable, or on some emphatic word in a sentence, to distinguish it from other words, which are unemphatic.

Many are apt to give too strong a force, a kind of lash, or stroke upon syllables and words, which it is even painful to hear.

In a sentence are always one or more words, that require emphasis and stay, while others are to be run off lightly and speedily, resembling *forte* and *piano* in music.

To make many observations on emphasis would be tedious, and, one would think, unnecessary; yet some remarks are requisite: for so extremely absurd are many in this particular, laying a stress upon words they ought not, that they may be said to place an emphasis upon every word, or syllable; nay even on the very letters.

I have observed some to be guilty of this fault on the letter *s*, chiefly when final; which is a kind of hissing, or serpentine sound particularly disagreeable to the ear, and too often occurs in the English language, as doth also the letter *r*, which the
Italians,

Italians, for what reason I know not, are fond of sounding forcibly : These however the ear certainly requires that they should be touched easily and lightly as possible, as well as all unemphatical words, such as,

First, The articles *the, a, an* ; prepositions, the adverbs, *not, neither, nor, or, so, that* ; the verbs, *have, do, may, can, is, would, could, should*, when auxiliary only.

Second, *Now, then*, when adverbs of time, as, “ When did you come ? just now, now and then, are emphatical ; but not, when used as particles causal or illative, something like *igitur* in Latin, as, “ Now then we are embassadors of Christ”—

Both, when a numeral adjective, as *both* of us, is long and emphatic ; but not when used as a couplative with *and* like *et et*, or *que que* in Latin, as, *noctesque diesque*, both night and day, “ both now and ever vouchsafe to hear us, O Christ”—“ They went down both into the water, both Philip and the Eunuch”—Acts viii. 38.

This latter use of *both* is very frequent in the Bible and Common Prayer, and it ought

ought to be pronounced light and short as possible, as if written, *butb*, with a very short.

In the second collect for evening prayer, “that both our hearts may be set to obey thy commandments, and also that by thee we being defended from the fear of our enemies, may pass our time in rest and quietness, through the merits of Jesus Christ our Saviour;” to hear *both* read long, as it generally is absurdly, like a numeral adjective, confuseth a hearer devout and attentive, by bringing to his imagination the idea of two hearts in man instead of one.

There, when an adverb of place, as, there in the corner, here and there, is emphatical; but not when used, as it frequently and peculiarly is, both in writing and conversation, in the English language, before the verb in room of the nominative case, as, “Let there be light, and there was light—and there is no health in us—at thy right hand there is pleasure for evermore:” on these occasions it ought to be pronounced very short, as if written
ther;

ther; which in some ancient writings I have seen so distinguished properly enough.

For, when used as an adverb of reason, ought to be distinguished, with some little force or *casura*, from *for* a preposition, the sign of the dative case, as, “For there is one God, and none other but he—as for me, I will behold thy presence in righteousness.”

That, when a pronoun demonstrative, as, “that man, that is what I mean”—is emphatic, but not when a relative, “Man that is born”—or an adverb like *ut* or *quod* in Latin, as, “I have told you before hand, that when it is come to pass, ye may believe that I am he.”

And, if a sentence intervene between the word, which it joineth, should receive some little point or *casura*, as, “Do your duty, *and*, when you have done all that is commanded you, say, we are unprofitable servants—*and*, that they may truly please thee, pour upon them the continual dew of thy blessing.”

Too, when a comparative adverb, as, “too much, too heavy for me to bear”—

is emphatical, but not when an adverb in the sense of *also, likewise, as well as other things*, as, “This too is mine.”

Lastly, All antecedents are emphatical, as, “Unto *me*, who am the least of all Saints, is this grace given”—So are all words in Antithesis, as, “*Man*, not *woman*, the *parent*, not the *child*, ought to have the pre-eminence by nature and the laws of God—The *Scribes*, and *Pharisees* say, thou shalt *love* thy neighbour, and *bate* thine enemy, but *I* say unto you, love *ye* your enemies—forgive *us* our trespasses, as *we* forgive them, that trespass against *us*.”

Dr. Johnson unfortunately forgot to mark these and other monosyllables, which have a double sense and power, with some accent, and it were to be wished they were accented, when emphatic, in the Bible and Common Prayer, to prevent mistakes; which it is impossible the reader should avoid, unless he knew the whole sentence before-hand, or can discern its sense by a kind of intuitive knowledge.

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So much for emphasis of words ; besides which, there is also that of sentences.

In reading the Lessons of the Scriptures a difference ought certainly to be observed between the mere narrative parts, and the didactic ; the former should be read somewhat easily and familiarly, and the latter should be spoken with solemnity and authority, though great care should be taken of extremes ; and here lies the difficulty with one that feels what he reads, not to be too light, nor theatrical : to give some examples.

Suppose you were to read in Matt. ch. iv. from v. 23. to v. 2. of the fifth chapter, all which is narrative ; and then go on to the end, the whole of which is preceptive or didactic ; if you read both alike, neither will have any effect ; or suppose you were to read the first chapter of Genesis, you ought to be more important and pompous when God speaketh, “ Let there be light,” than when the historian, “ and there was light.” Can any one read the melting lamentations of Jeremiah in an uncomplaining strain ? “ All her people sigh !

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they seek bread! they have given their pleasant things for meat to relieve their soul! See O Lord and consider; for I am become vile! Is it nothing to you, all ye that pass by? Behold and see, if there be any sorrow like unto my sorrow, which is brought upon me; wherewith the Lord hath afflicted me in the day of his fierce anger."

In words and sentiments expressive of tenderness and sorrow be pathetic, and spirited in those of joy and thanksgiving.

You will sometimes, even in the compass of a single chapter, have occasion to personate different characters; and therefore should be different in the manner of speaking, according to the tenor of each character.

The severe reproaches, "Ye serpents, ye generation of vipers—go, tell that Fox—get thee behind me Satan"—have another kind of force in the mouth of the meek, compassionate Jesus, than they would in that of the Apostles, who were for commanding fire from heaven to consume their opponents: So hath the answer,

swer, "Nay verily; but let them come themselves; and fetch us out,"* in the person of Paul than in that of a clown.

Let the reader then picture to himself the real character in nature, which he is to personate, and he will not be lifeless, nor liable to overact his part; but will impress the word of God upon the hearers with sense and becoming energy.

The decalogue should be pronounced authoritatively, not to be read gravely in the tone of a prayer, as it generally is: In short, let a person consider how he should speak the same thing in a private conversation, and pray in his closet, and it will help him to deliver it with much propriety in a public assembly; with as much propriety as the requisites of just speaking can furnish him.

The ornaments and graces of just speaking are person, voice, accent, intonation of voice, and gesture.

A good person of proper height and pleasing countenance is an ornament very commanding and agreeable, but the gift

* Acts xvi. 57.

of nature, not of art; though art may help a man to make the most of his person.

Voice is likewise the gift of nature.

This in man, as before observed, p. 18, the masters of musick have distinguished by the name of contra-tenor, tenor, tenor-bass, and the true bass.

The best voice for speaking in publick is in general the tenor and tenor-bass; the contra-tenor being rather too shrill, and the true bass too deep, except in solemn, sententious parts, which have their greatest effect from the true bass only: Here a **QUIN** will appear to more advantage than a **GARRICK**.

The voice itself is indeed the gift of nature; but with respect to the tone, it is extremely in the power of affectation, or ill habit to hurt it, and of art to improve it, as is observed, p. 14.

The shrillness of the contra-tenor ought to be avoided, by speaking mostly in the lower tones of the voice, formed from the breast according to the rule of forming the voice in singing; and the grossness of the
true

true bass should be mellowed by the use of the upper tones.

Accent, as before observed, in treating upon Poetry, by an abuse of modern speech, means with us the same as Quantity, making that syllable long, on which it is laid, and the other syllables short: Thus in *industry*, if the accent be placed on the first syllable, the other two syllables are pronounced short; but if on the second, the first and last syllables are made short, or rather lost.

From this application it is that some men seem to have been extremely misled in their reasoning on the use of the Greek accents; as if in that language accent implied quantity the same as in English: but nothing less. For accent, *accentus* in Latin from *accino*, that is *ad* to, and *cano*, the singing to some tune or musical instrument, and *prosody* in Greek, both signify the tone in raising and falling the voice; as, the acute ' is the elevation of the voice upon a syllable, the grave ` is the depressing or sinking of it, without any regard to quantity; the circumflex ~ is both raising

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and

and falling, unharmoniously, as in whining and canting, but agreeably, as in the appoggiatura; which, when neatly executed, is a most pleasing grace in speaking, as well as in fingering and playing.

It is worth observing, that the acute; grave and circumflex, are the only possible accents in nature, though they may differ greatly in degrees of elevation and depression; and accordingly the Jews have many marks expressive of such degrees: But the musician can express them with the best effect. Quantity then should be considered as the *time*, and accent the *tune*.

The intonation, or modulation of voice is next to be considered in sentences: and here to shew the ornament, it may be right first to expose the deformities; which are two, a sameness of tone, called monotony, and uncertainty of tone.

Monotony I would consider to be of two kinds.

The first is the continuation of the voice on one single tone; as in cathedral service.

This

This kind of monotony, or chanting, as it is usually called, was wisely ordained for spacious cathedrals, and is certainly more agreeable to the ear, especially if performed well, than the second kind, a uniformity in raising and falling the voice; where the tune, if I may so speak, is alike in every sentence.

Some begin every sentence with the same tone elevated, and sink alike: others rise from a depressed tone to an octave or higher, and then fall again to the same tone, one while on a sudden, another while leisurely; either of these ways is speaking as some men live and argue, in a circle.

One or both of these monotones, for so I would call them, most publick speakers are apt to fall into, even those of the Stage, who would be thought the standard of just speaking.

Uncertainty of tone is when the speaker lets his voice ramble, as it were, running up and down wild, in a desultory manner, without any modulation at all.

This is a habit of speaking more displeasing than any kind of monotony, and less capable of conveying the sense of what is spoken. Sameness of tone is tiresome to the ear, but uncertainty shocks it, somewhat like musick without melody, or harmony; and variety only well disposed, or as musicians speak, in true modulation, can raise delight.

This, as before described, the human voice is wonderfully capable of exciting; because it can execute not only all the perfect tones, but divide each tone into very minute parts.

The true modulation of the voice then may be thought to lie between the two extremes of monotony and desultoriness; but how to attain it is the difficulty: For though it were easy to give directions to another in person, yet to convey the same in writing it is scarcely possible, by reason of our inability to describe sounds: However I will offer a few hints to the reader, which he must apply to practice, and improve upon as well as he can.

First,

First, To avoid a monotony, let the speaker now and then vary the key in beginning of sentences, with the pitch sometimes higher, according to the length of the sentence, and sometimes lower: But,

Secondly, In whatever key you begin, a kind of melody natural and suitable to it, should be preserved throughout in rising and falling.

Thirdly, In a sentence let the governing words for the most part, bear the superiority of sound over the governed, and the leading part of a sentence over the connected, which must be expressed with the voice somewhat depressed in a gradual descent to the period; with an intervening sentence, called Parenthesis, the voice should descend a tone or more, and be elevated afterwards to the pitch it began in the principal sentence.

Their song was partial, but the harmony
(What could it less when Spirits immortal sing)
Suspended hell——

———In discourse more sweet
(For eloquence the soul, song charms the sense)
Others apart sat on a hill retired.

MILTON.

Fourthly,

Fourthly, Let the cadence be different and deeper, in proportion to the finishing of the thought, or point of discourse.

After a semicolon or colon properly placed, the voice may sometimes be a little elevated, but should never be depressed much below the tone in the preceding words.

Take for instance the Lord's Prayer; which consisteth of several short sentences, connected with each other, and finishing with the Amen; I would point it thus, "Our Father, which art in heaven, hallowed be thy name, thy kingdom come, thy will be done, in earth, as it is in heaven; give us this day our daily bread, and forgive us our trespasses as we forgive them that trespass against us; and lead us not into temptation, but deliver us from evil: for thine is the kingdom, and the power, and the glory for ever and ever: Amen."

This prayer will always move, if pronounced with solemnity, and with propriety; but to hear some read this prayer, it would lead one to call in question their
under-

understanding, and doubt whether they ever prayed in earnest, and with a sense of filial awe, to the Father of mankind in their lives.

It will contribute to variety and melody, if the elevation of voice be made on syllables by the Greek rules of the acute accent.

Lastly, It is too common a fault to express the interrogation always with an elevation of voice on the last word; whereas the question itself will often lie in the first word; as thus, "Where is Abel thy brother? How can I do this great wickedness, and sin against God?"

The elevation therefore ought to be on the word, which hath in it the force of the interrogation. These rules of pronunciation are drawn from nature; and the reader in reducing them to practice must ever keep her in view. For as singing is, or at least ought to be, a better and more melodious way of speaking; so should elocution resemble polite conversation, only more sedate and graceful.

It

It may be supposed, that one, who had been used to pray to God in private with the humility of a child to a parent, and rejoice before him with reverence, would be able to pour out prayers and praises, with some degree of propriety in public.

The supposition is not irrational; however, as the state of mind and feelings may not be exactly alike in both cases, it is not a just and certain rule to go by.

In order then to describe a proper modulation of voice to be observed, as much as possible, in reading the public form of prayer, let us first see what is not the proper modulation.

It certainly ought not to be very emphatic, boistrous and loud, nor with various inflexions, as the poetic and oratorical, except in that part of an oration, called the *peroratio*; neither again should it be familiar as the historic, nor preceptorial and didactical like that, for instance, of pronouncing the decalogue: but it should be with gentle, persuasive emphasis and moderate inflexions, placid and calm; somewhat even and continuous, inclining to a monotony,

monotony, especially upon words in apposition, about the middle part of the voice; nay, a real monotony might be more solemn, expressive and agreeable than a rambling, senseless variation.

The last ornament is gesture; by which is meant the attitude of body, and the motion or action of the hands and countenance: in speaking of which I shall confine myself to the pulpit.

First then, the attitude of the body ought mostly to be erect; sometimes in a leaning posture over the pulpit, especially in addressing yourself to the audience, and for the better throwing out of the voice; sometimes also inclining on each side, to shew as it were, an equal regard to the whole congregation.

There are likewise certain proprieties in the motion of the hands; but as our pulpits will scarcely admit of them, I pass over this action, leaving it to the Stage, the Bar and the Senate.

Secondly, As the countenance, that is, the face and eyes, are the great index of the passions, by it the speaker may, on many

many occasions, prevail more upon his audience than by language. For a look oftentimes hath in it more force than words, or even blows.

The countenance of a preacher then should in general be open and pleasant, yet grave and serious: when and how to alter this frame the best guide to the speaker will be his own sensations of what he is delivering to the audience, and the passion he would excite in them.

The eyes, in speaking to the audience, should be directed to each part of it, with a modest and decent respect; but a little elevated towards heaven, in prayer to God, and at the solemn mention of his name.

So far at least action may be admitted among us, and thought necessary even to shew a speaker to be alive: yet how few study to avail themselves even of this!

Some, to whom is left the office of prayer, you will hear read the finest public form in the world, and the declarations of God in his word, without furnishing themselves with even the requisites of just speaking; and thereby lose their influence, if not subject themselves to contempt.

If Demosthenes and Cicero, with only the arts of speaking, and mere worldly arguments, could rule an audience; how more absolutely may a preacher preside with the same weapons in one hand, and the word of God in the other?

No nation perhaps can boast of more good writers than the English, and of fewer good speakers; which is certainly owing to the omission of making elocution a part of our education at school and at the university. We take great pains to give our youth a taste for composition and writing well, not inferior to the Greeks and Romans; but none for speaking well, though it hath ever been esteemed the finishing qualification in the character of an orator.

The author, in the preceding observations, presumes not to point out every propriety and beauty of just speaking to the orator, particularly the sacred; but only to bring him within sight of the prospect, as it lies between the two extremes of a whining, lifeless praying, and sleepy preaching, or a theatrical rant.

It

It may be justly thought, that the most comfortable and self agreeable office of a minister is that of reading our most excellent form of prayer.

If the reader, unfortunately for him, happens not to be endowed with good sense and the spirit of prayer, it is then verily and indeed the drudgery of tattered *crape*.

To sum up all then, in one word to the wife, the serious and devout.

In reading the prayers and lessons be deliberate, especially in beginning and finishing each collect or prayer, by reason of its solemn opening and immediate address to God with some attribute, as, of omnipotency, eternity, and closing with that of mercy through the mediation of Jesus Christ; and in preaching, neglect not the passions of your audience, but be most careful and industrious to inform their judgement and illuminate their understanding.

F I N I S.

